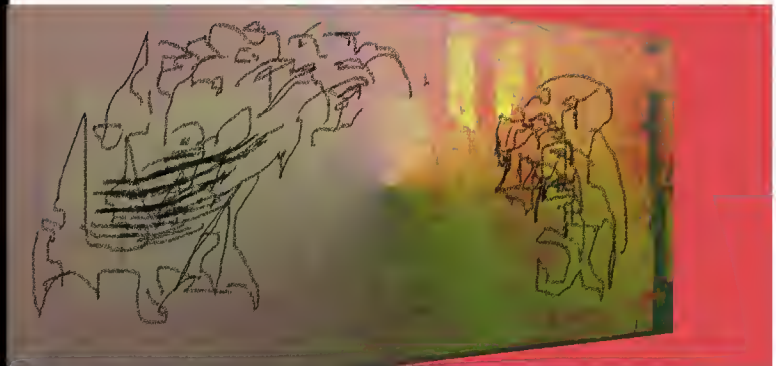
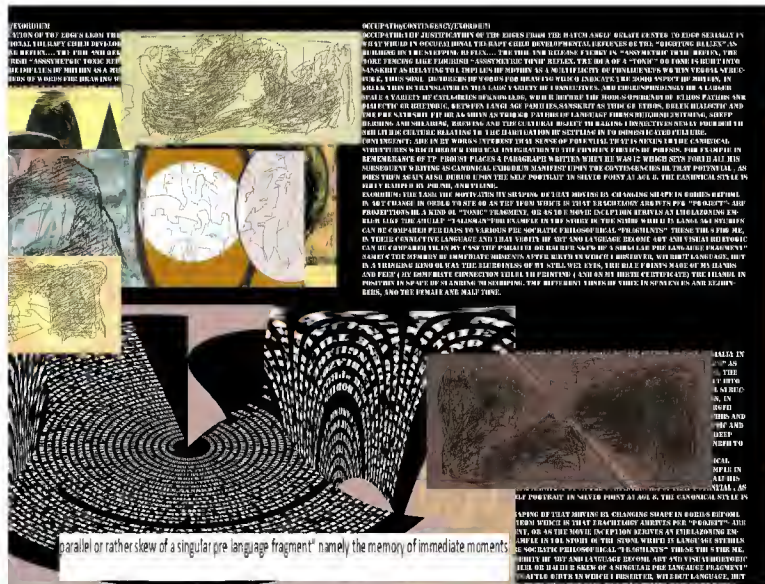


VanGorder's VanGorders

High Density v- Structuralism Drawing Form

Edwin VanGorder



VanGorder's VanGorders

High Density v- Structuralism Drawing Form

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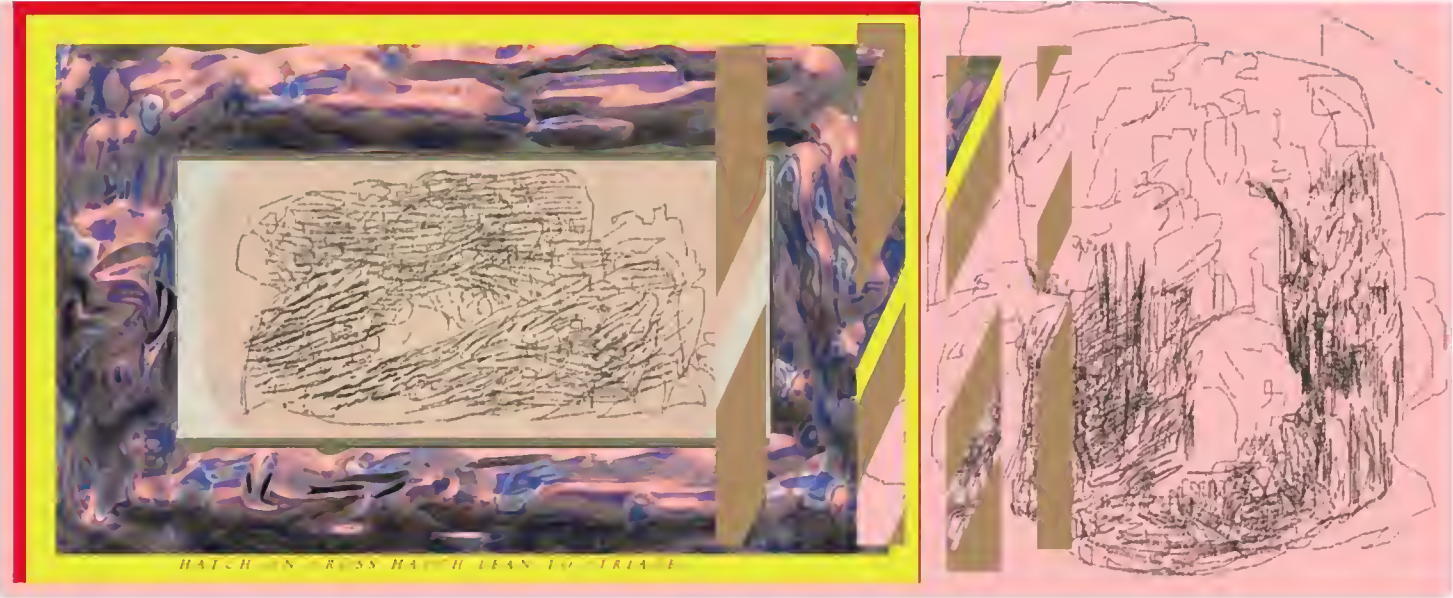
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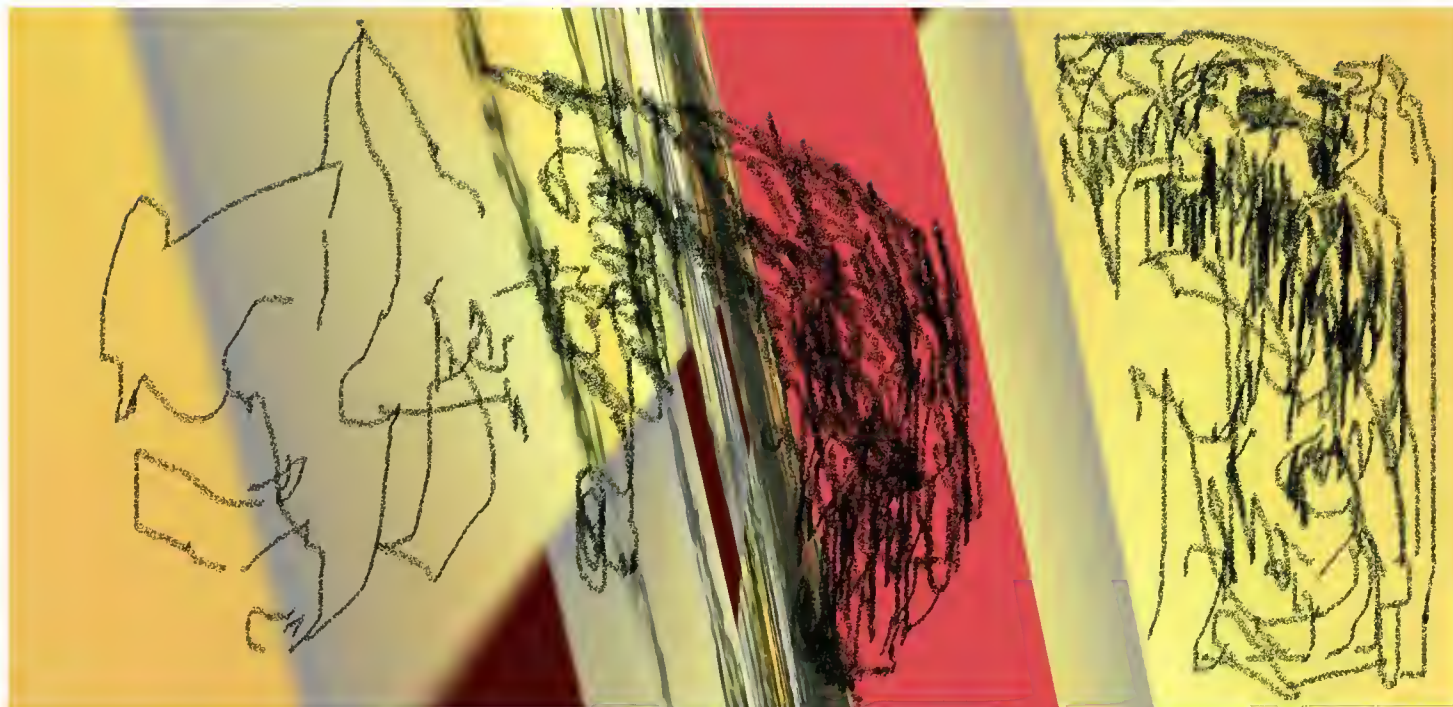


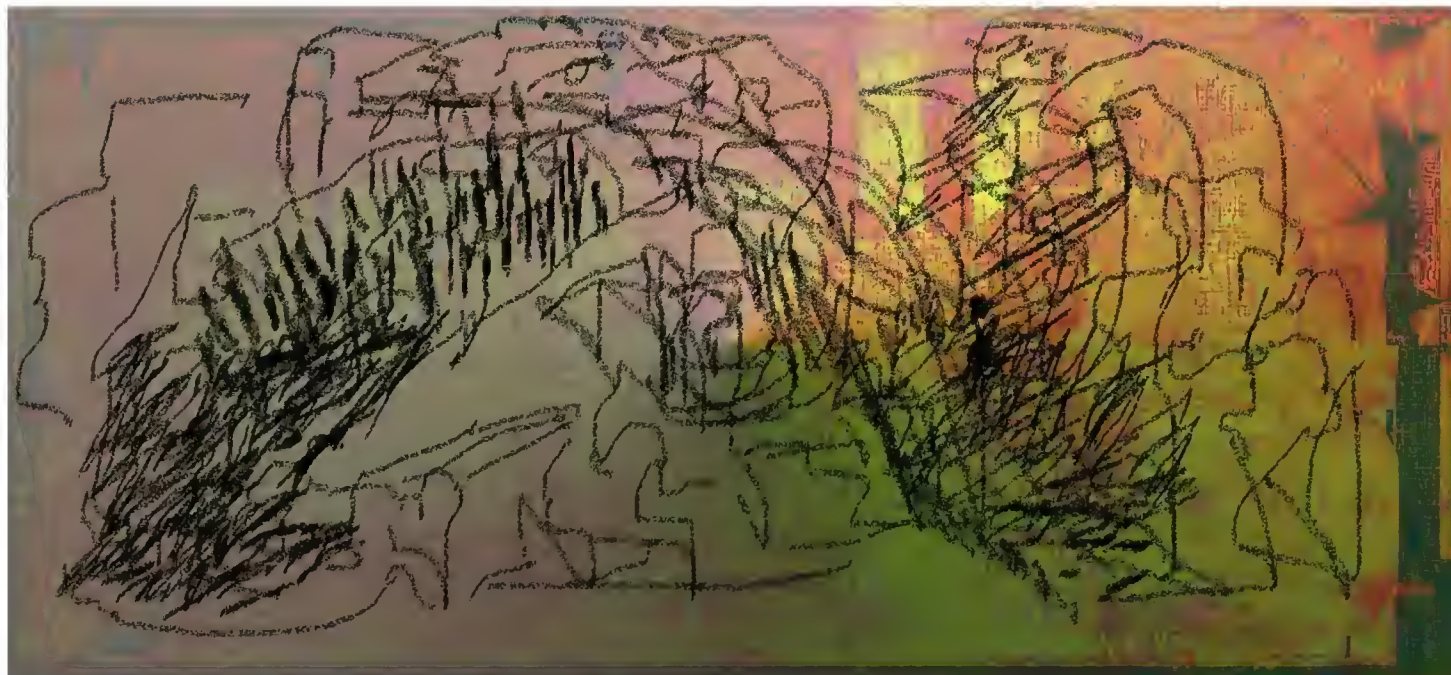
High Density Structuralism v. States

A representative series-idea: Leanto- hatch on cross hatch (triage) triagedy... has to do with the original reference within an adapted timber framing as cognate of Asian carpentry-housebuilding and architectural brackets in the context of a high density v. structuralism (Seaman uses term v. viewer i.e. virtuality which I have given this neologism) in which the viewing as a “rhea” mode, places meta levels displacing material to a structural indices indication within art and language branching visual rhetoric and linked to alchemic matrices evolved to goetia and theuria or the historical antecedents of Platonic ideal which can be redirected to drawing as trans verbal entity as with Heidegger's “dasein”(dessin-designo) The open hatching represents the idea of “witness”, the opaque framing is a paste, gel, or the historical limming version of “draw” as introducing the matrix. The “lean to” references the pit house origins in which rafters both ceiling and wall leaned out from dug out space foundation niche.

Dasein (Heidegger's 'there being) has an interesting relation to Greek idein or to see, , idendai to know (towards identity) of PIE weid-to see modifies with Pie terkw or twist to form “history” terkw also to “tere” or turn the essence of tropai and trope indicated in the Sanskrit Tarkuh or spindle. Deleuze gives a roundabout introduction of this in his oblique definition of rhizome as indicating for example observing the growth of weeds as locating water and the cracks in the ground follow, these then float the idea of rhabdos or divination of materials, and water, identity as intuitive.



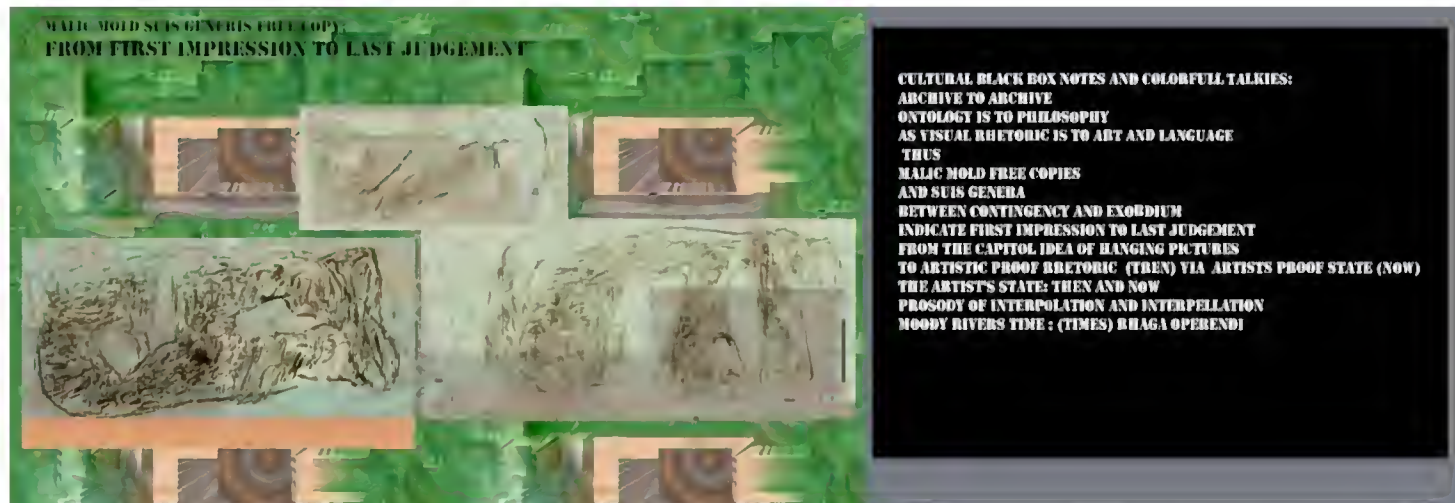


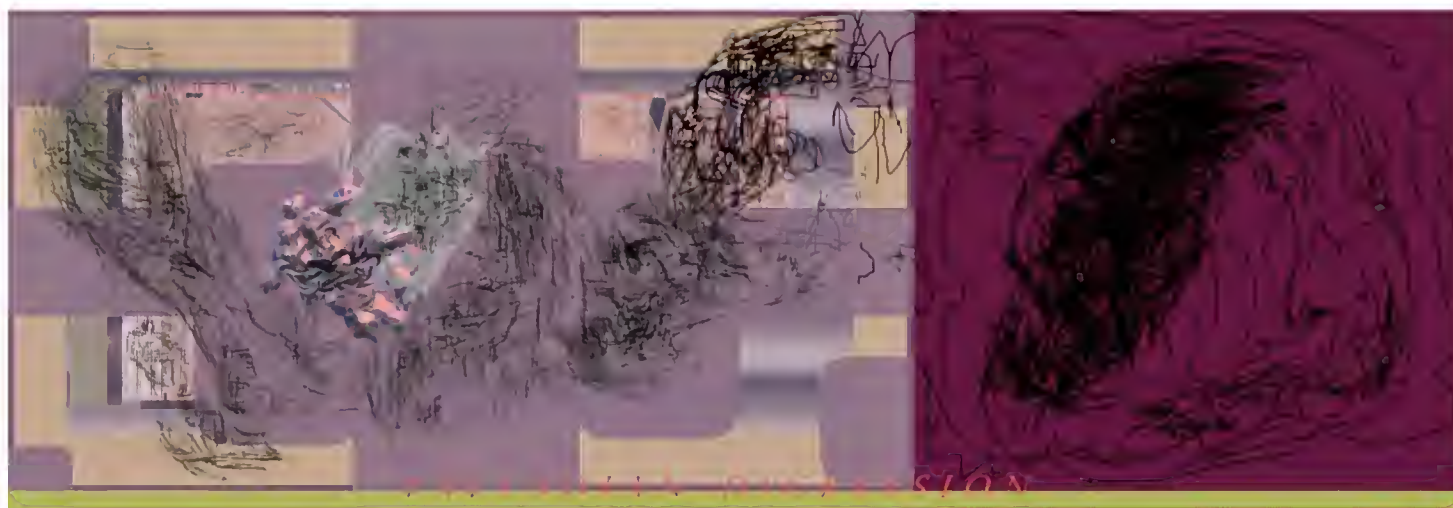


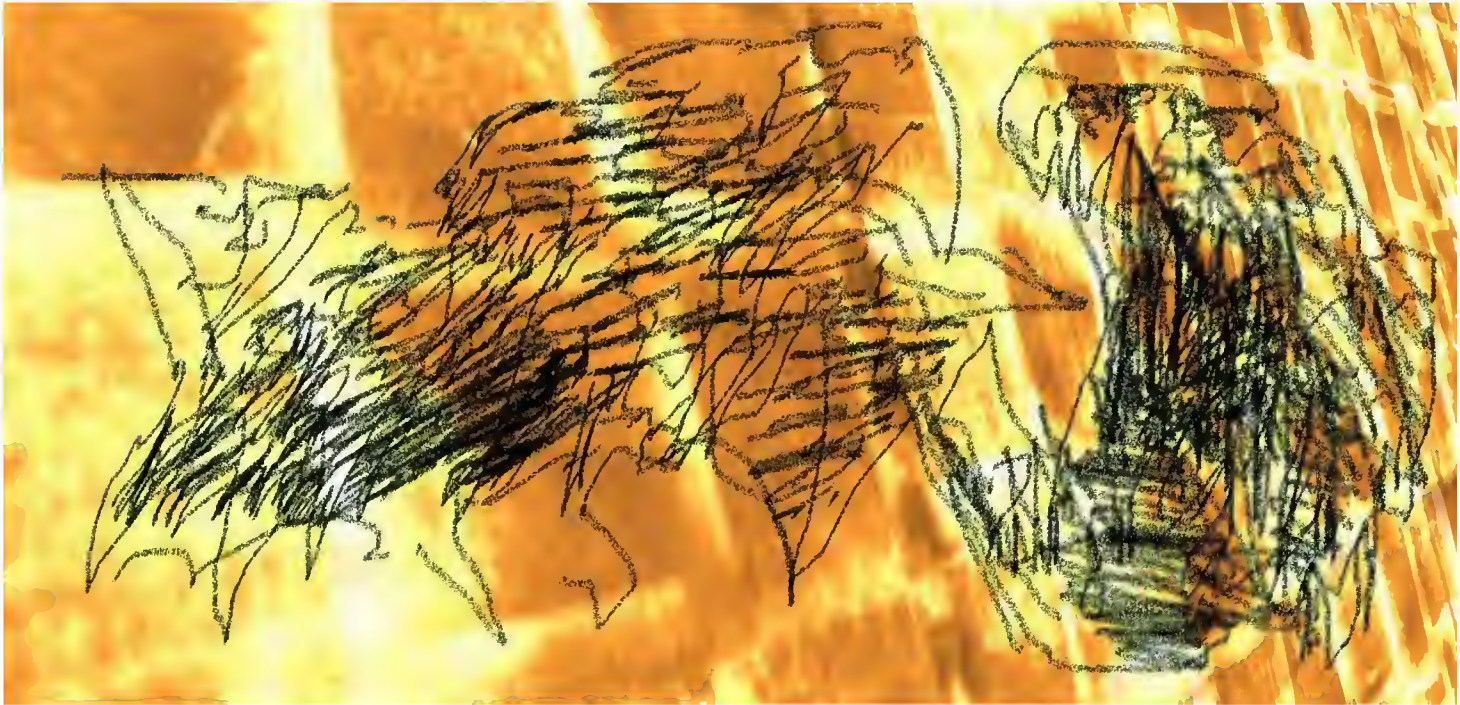


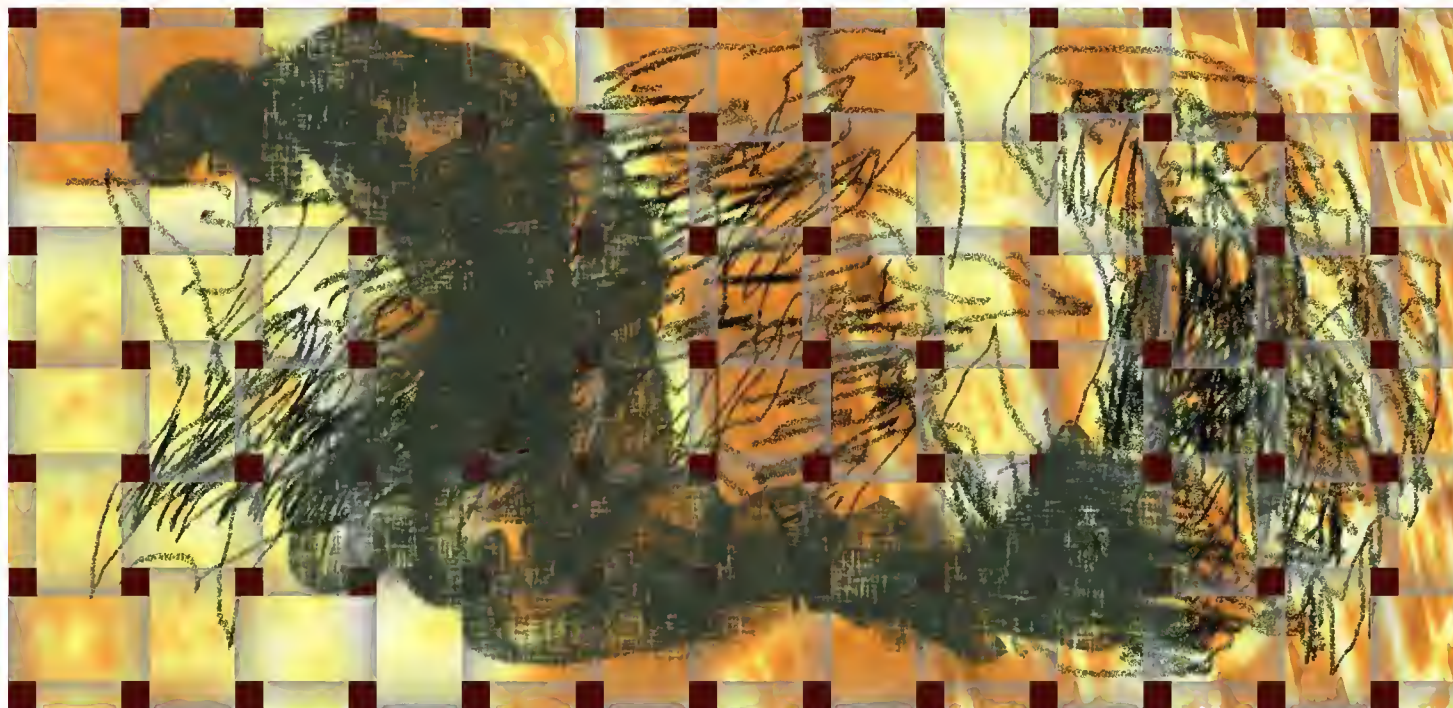


**CULTURAL BLACK BOX NOTES AND COLORFULL TALKIES:
ARCHIVE TO ARCHIVE
ONTOLOGY IS TO PHILOSOPHY
AS VISUAL RHETORIC IS TO ART AND LANGUAGE
THUS
MALIC MOLD FREE COPIES
AND SUIS GENERA
BETWEEN CONTINGENCY AND EXORDIUM
INDICATE FIRST IMPRESSION TO LAST JUDGEMENT
FROM THE CAPITOL IDEA OF HANGING PICTURES
TO ARTISTIC PROOF RHETORIC (THEN) VIA ARTISTS PROOF STATE (NOW)
THE ARTIST'S STATE: THEN AND NOW
PROSODY OF INTERPOLATION AND INTERPELLATION
MOODY RIVERS TIME : (TIMES) RHAGA OPERENDI**

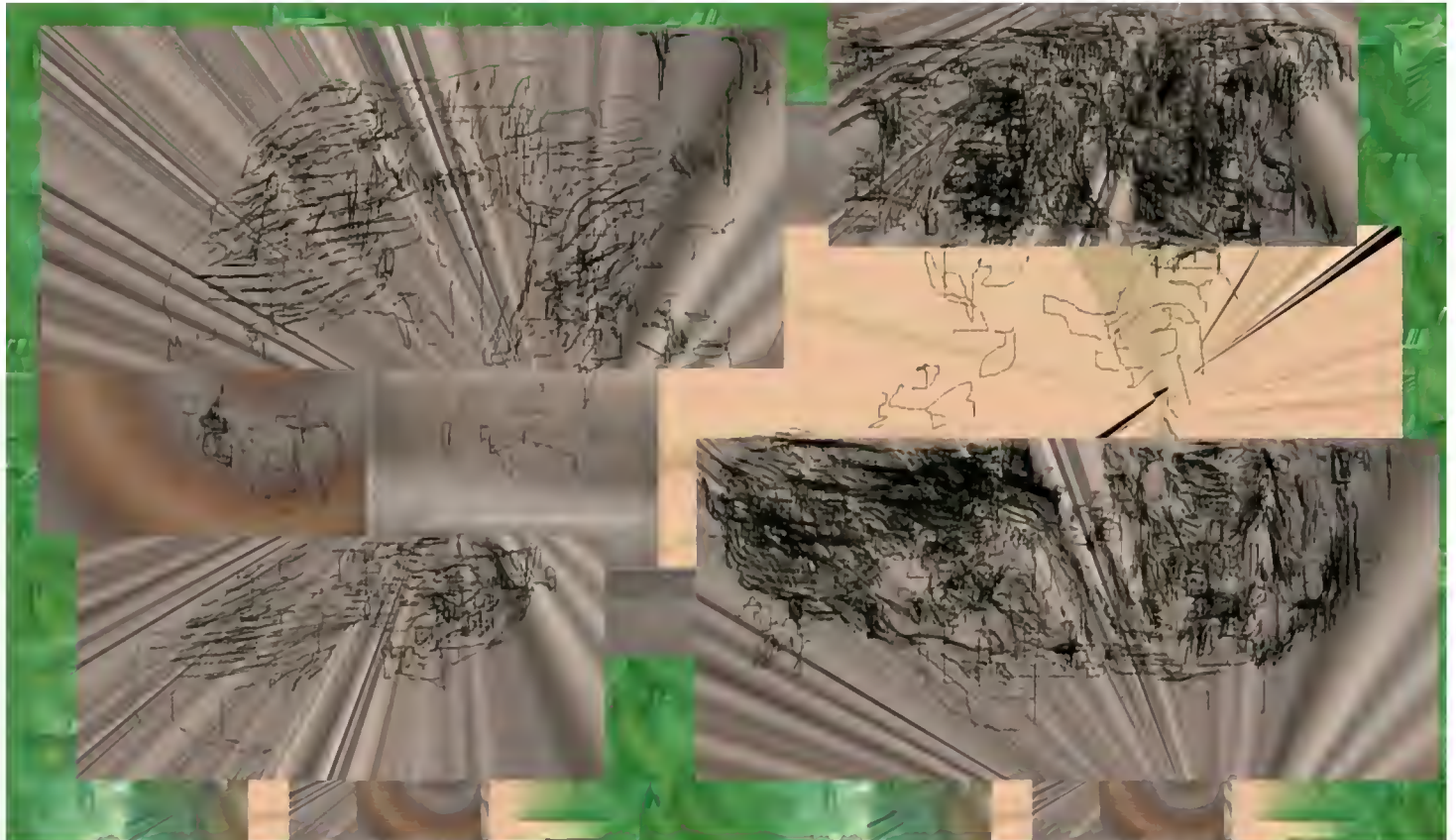


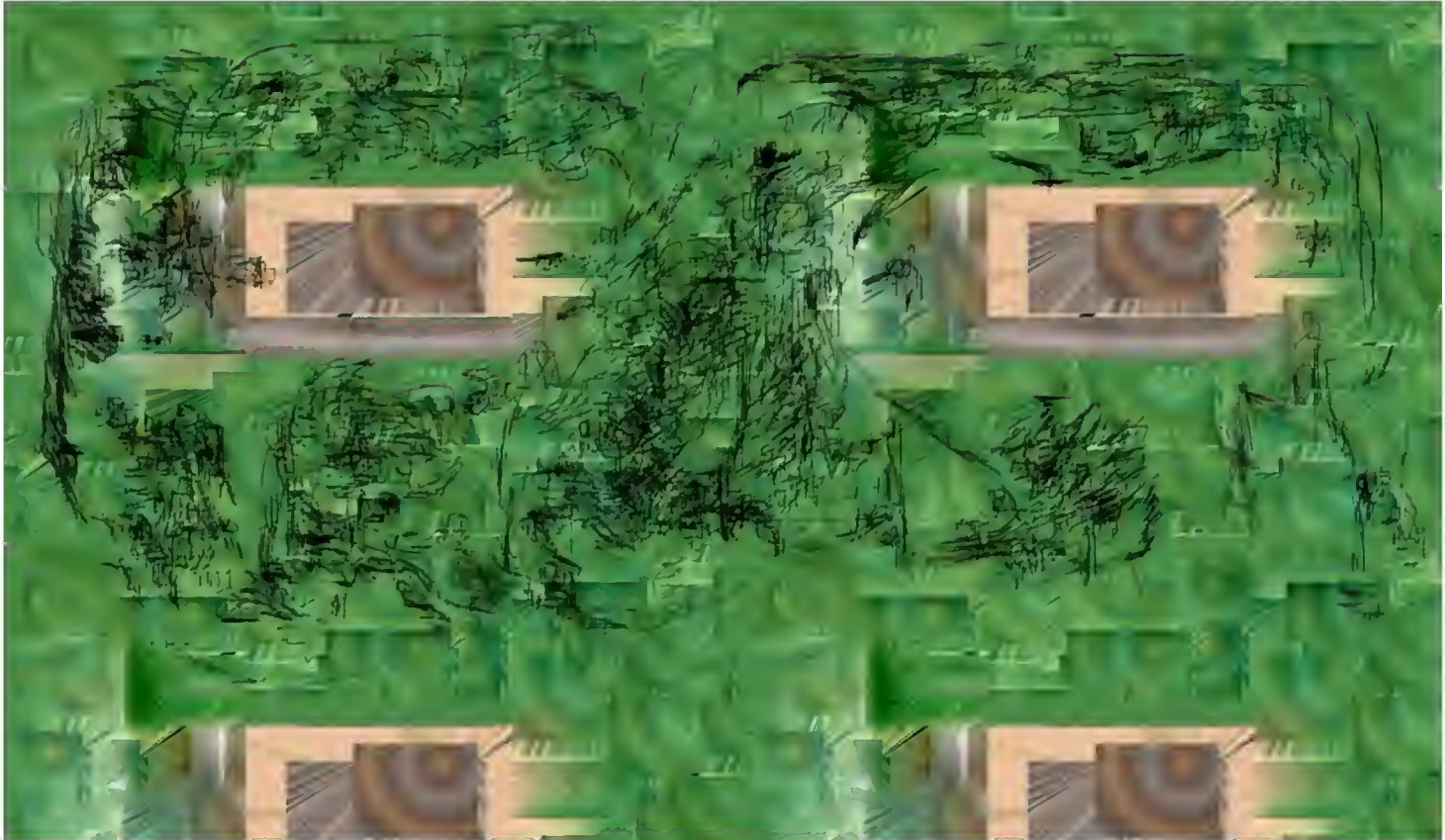








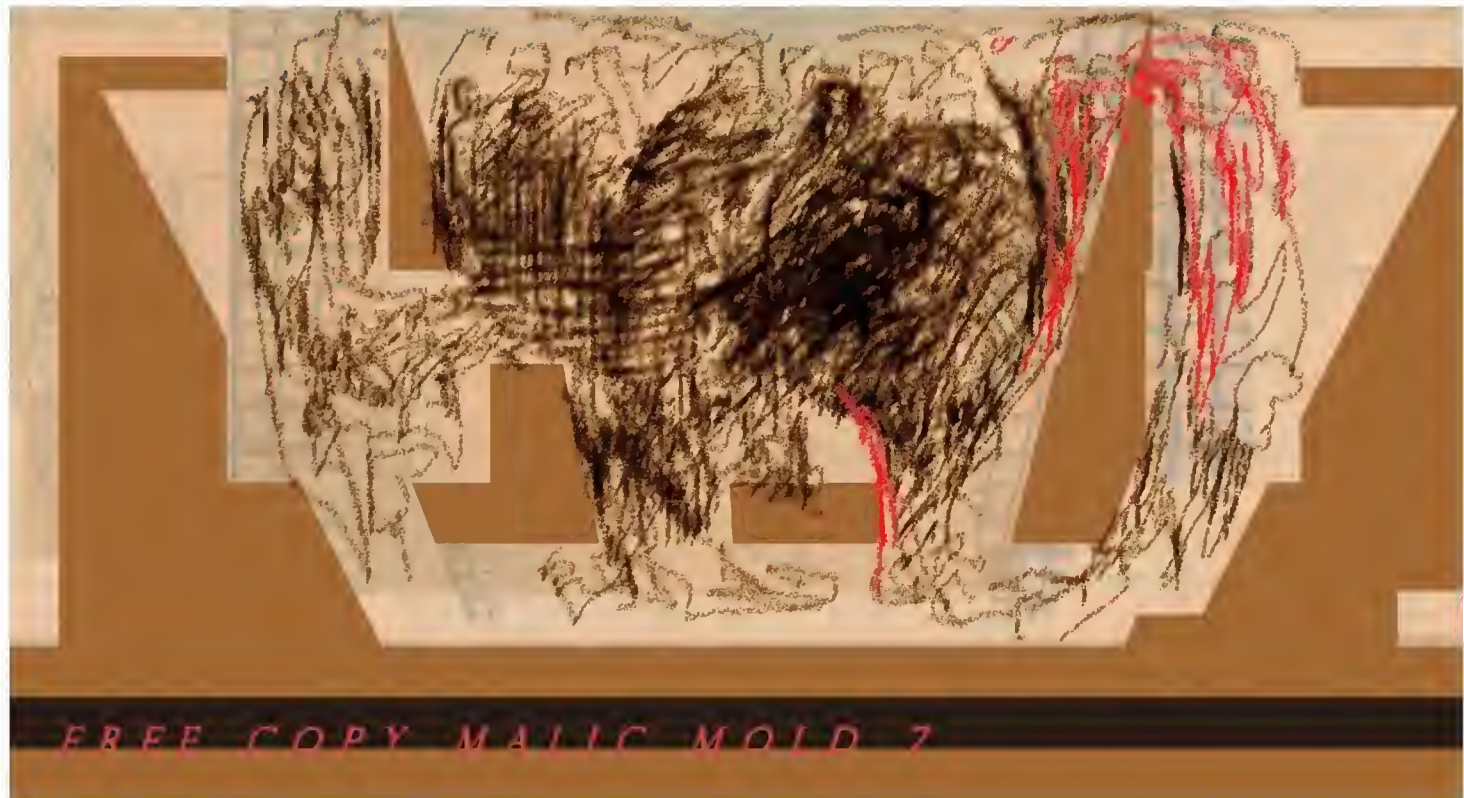




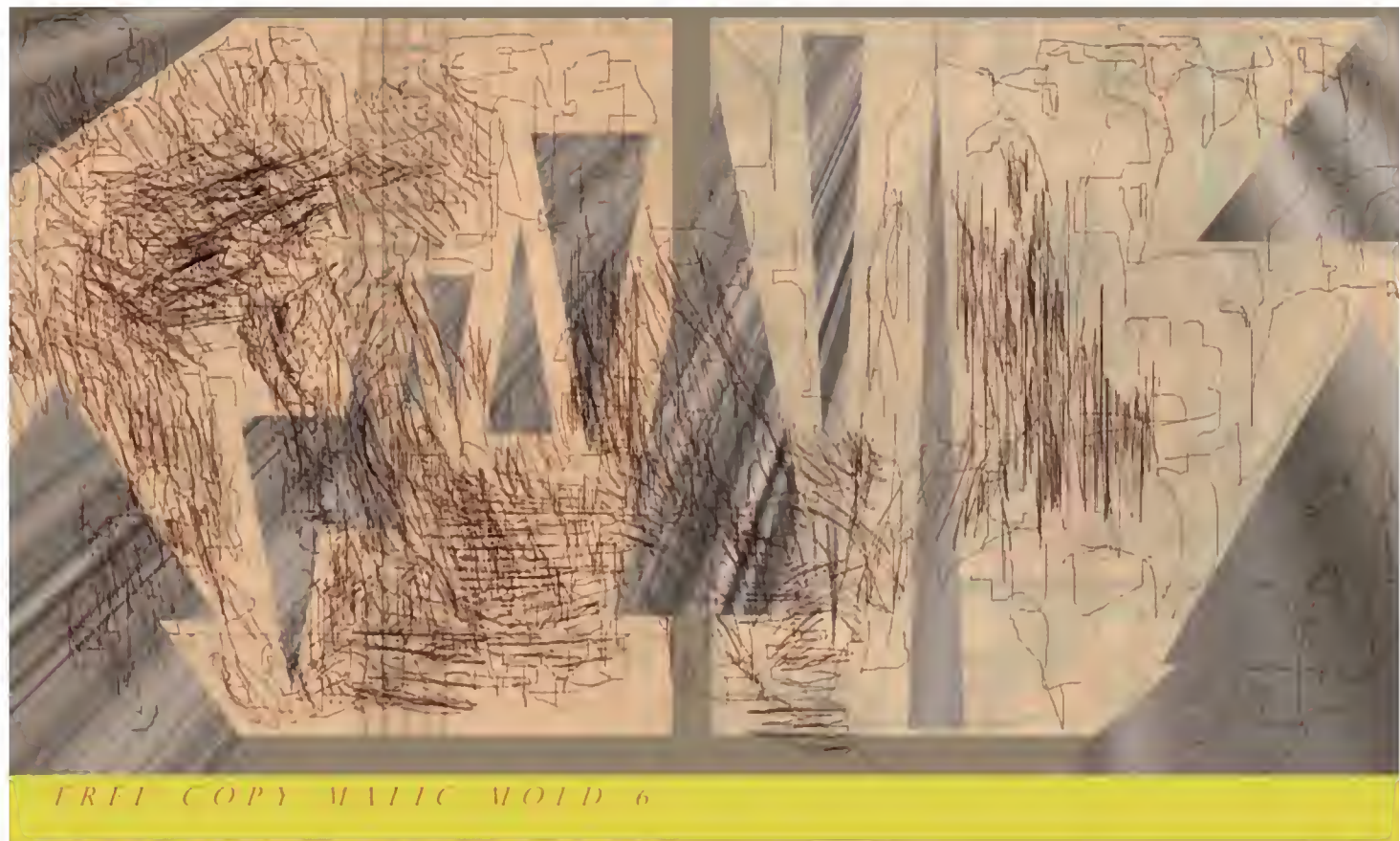










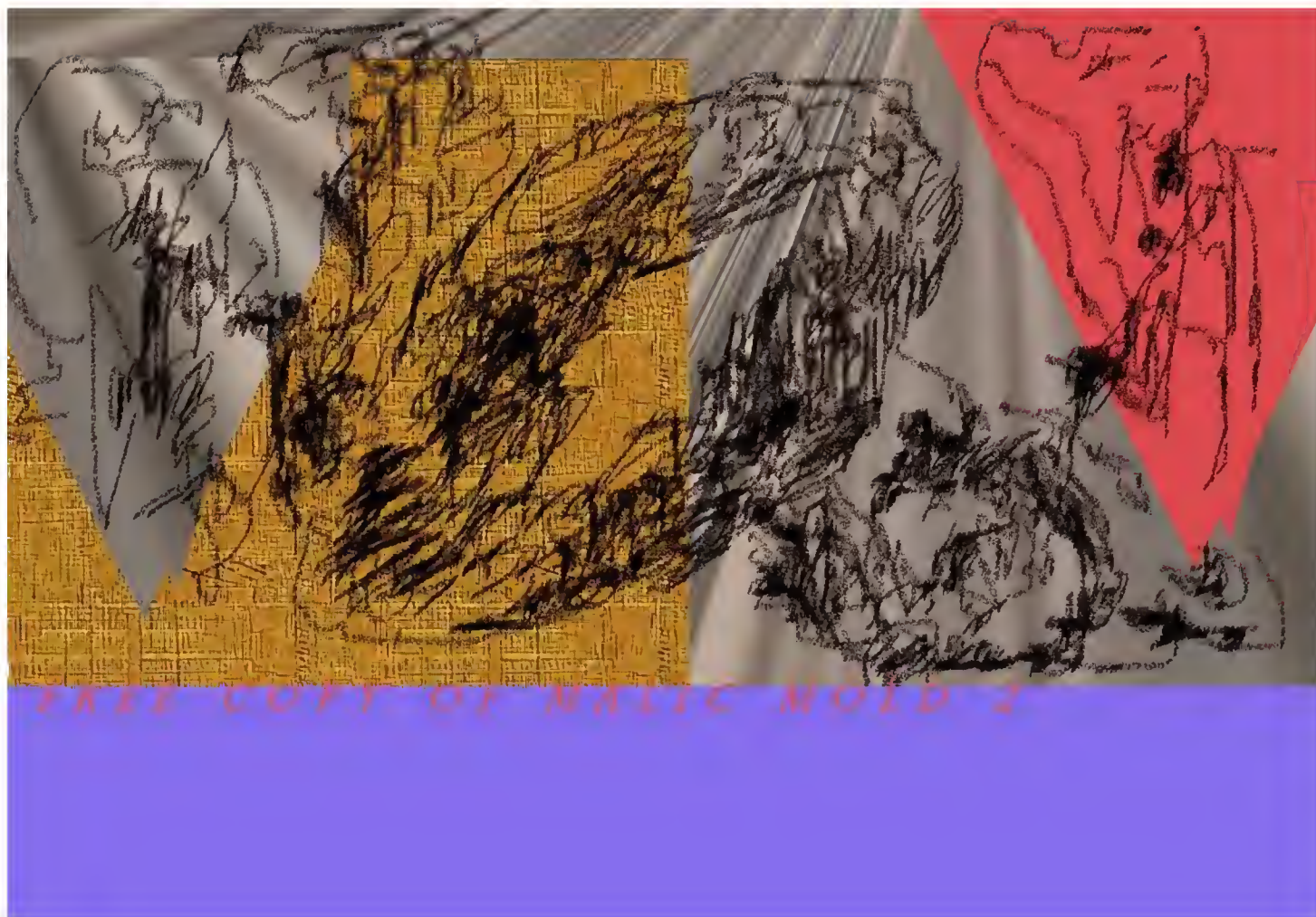






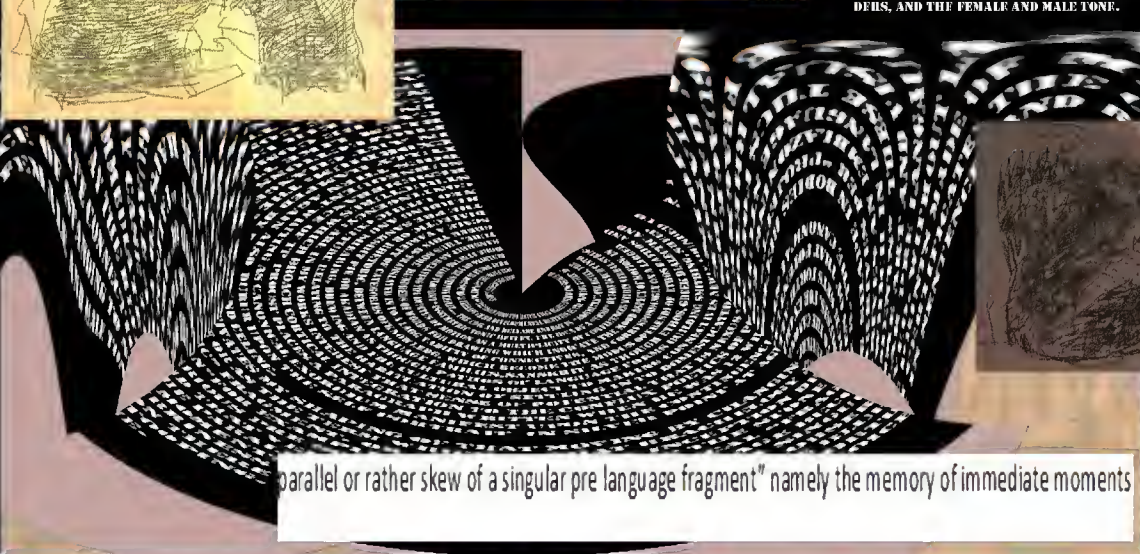
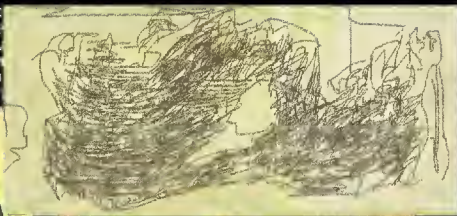
RIIAGA OPERENDI SUIS GENERIS FREE COPY MALIC MOLD CONSIDERS THE RELATION OF TOP DOWN AND BOTTOM UP, THE MOLD INDICATES BOTTOM DOWN ABSTRACTION AS IN A POURING OR VERMEER LIKE JUG OR NAUGHT, WHILE THE ORGANIC GROWTH THROUGH A KIND OF PARODY OF THE APPLIED SQUARE IDEA PERMITS THE TRANSPOSE CANONICALLY TO A COROLLARY BETWEEN INTERPELLATION AND INTERPOLATION-MOOD AND MODE.







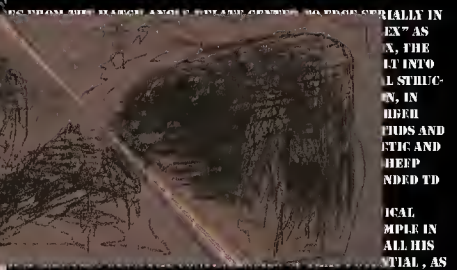
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parallel or rather skew of a singular pre language fragment" namely the memory of immediate moments

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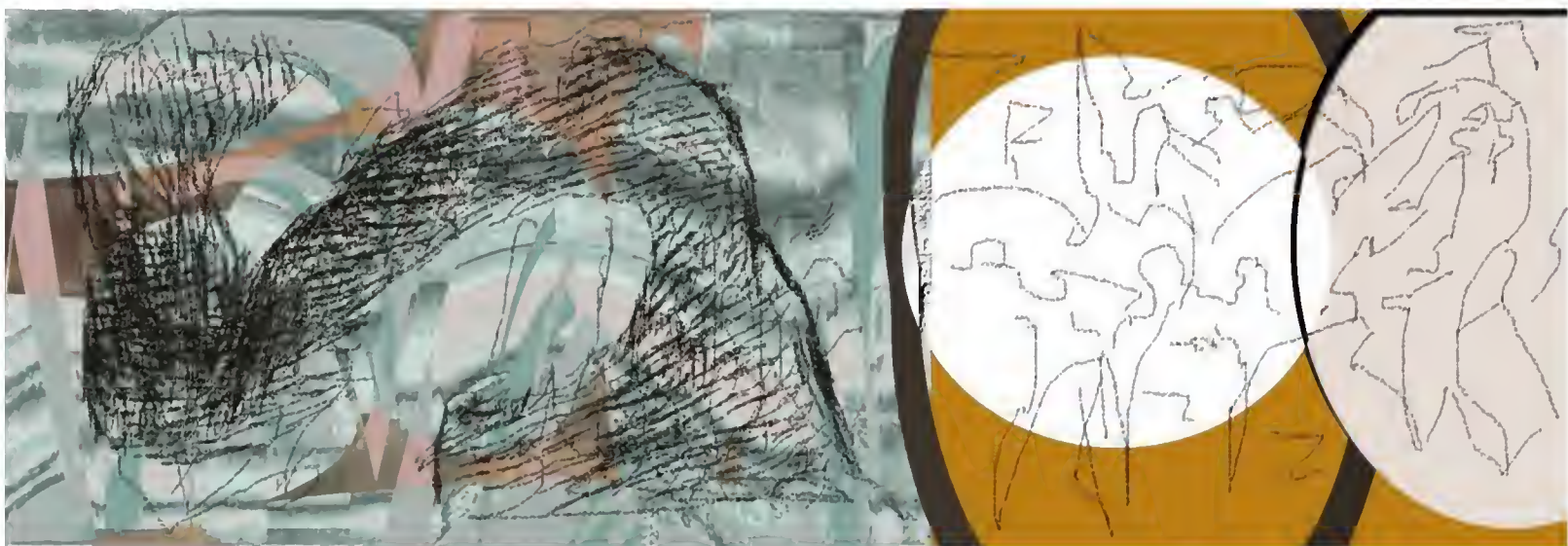
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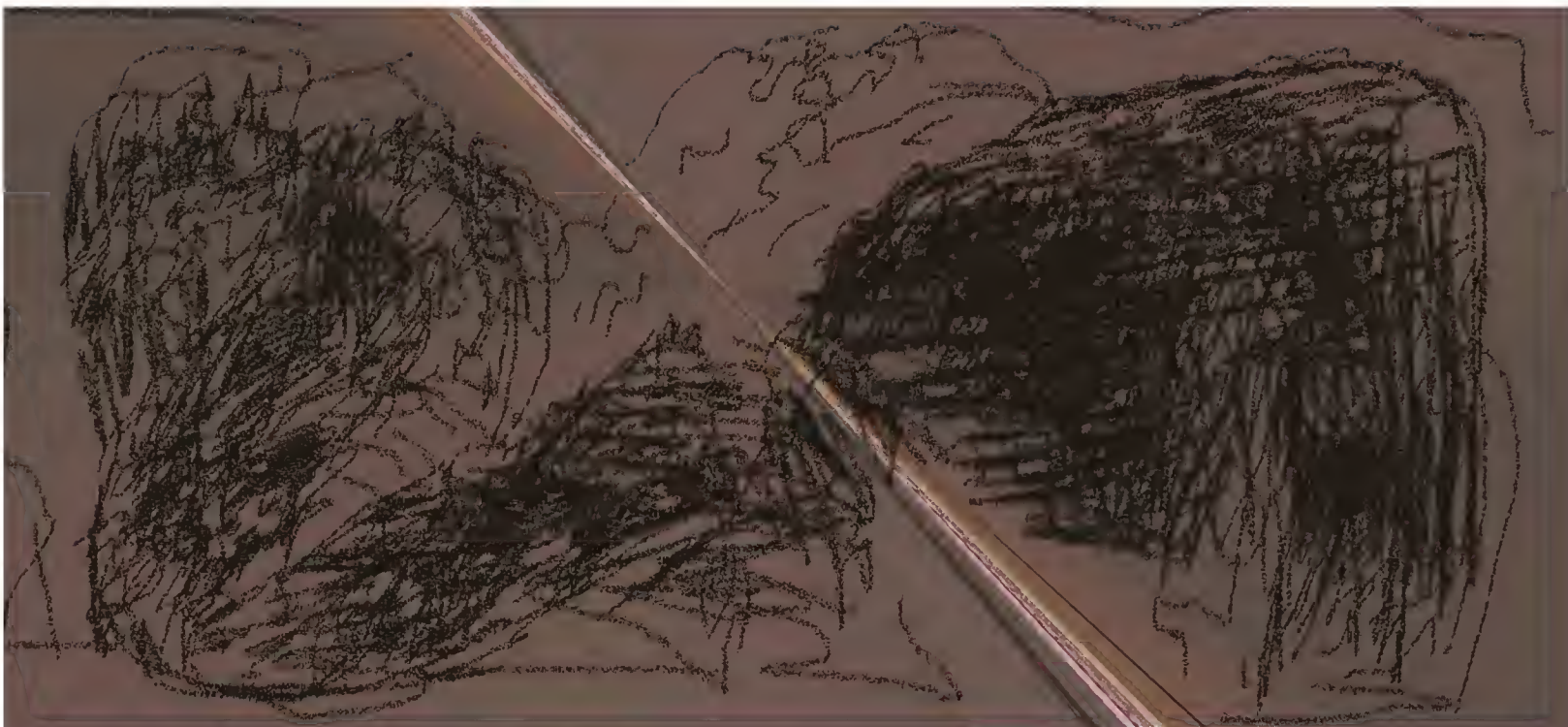
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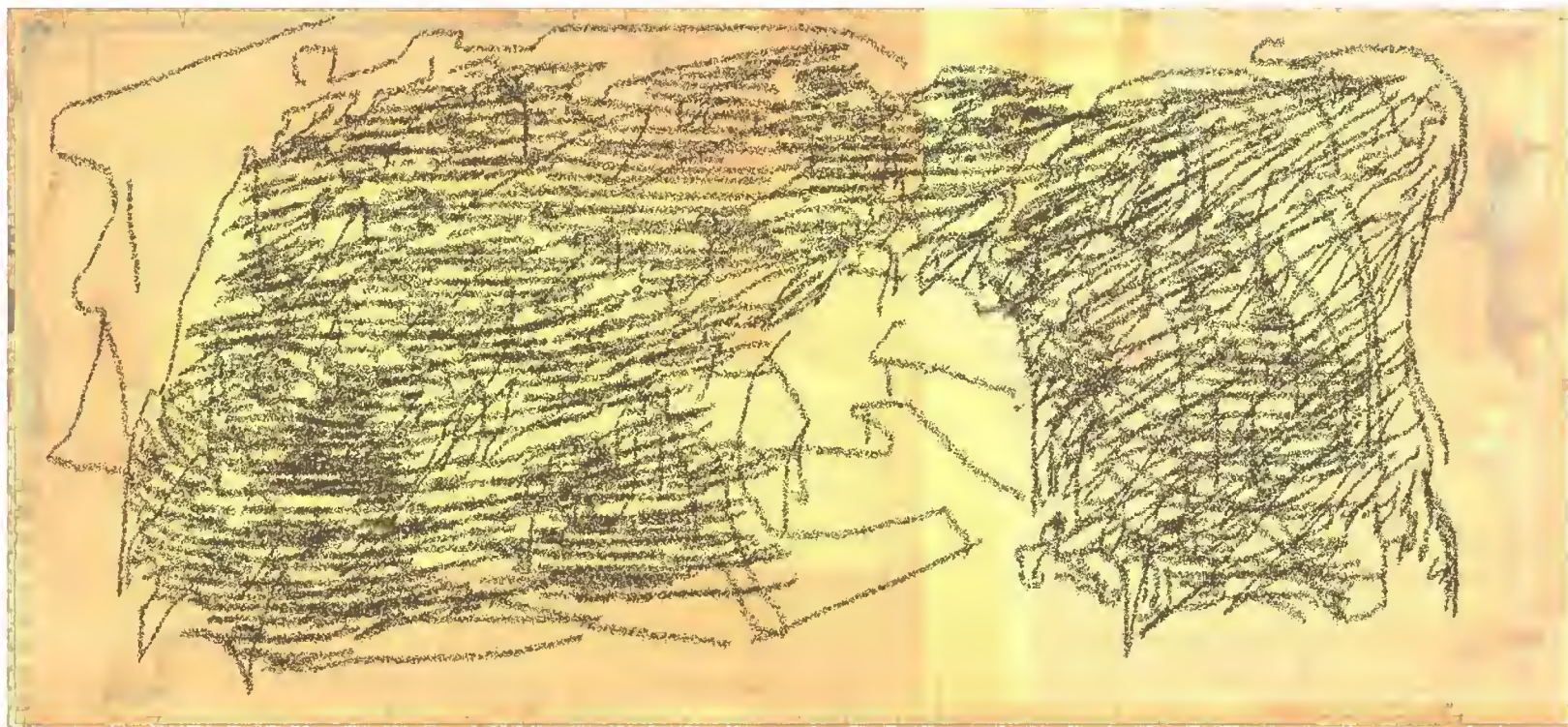
DISSECTING THE MINOTAUR

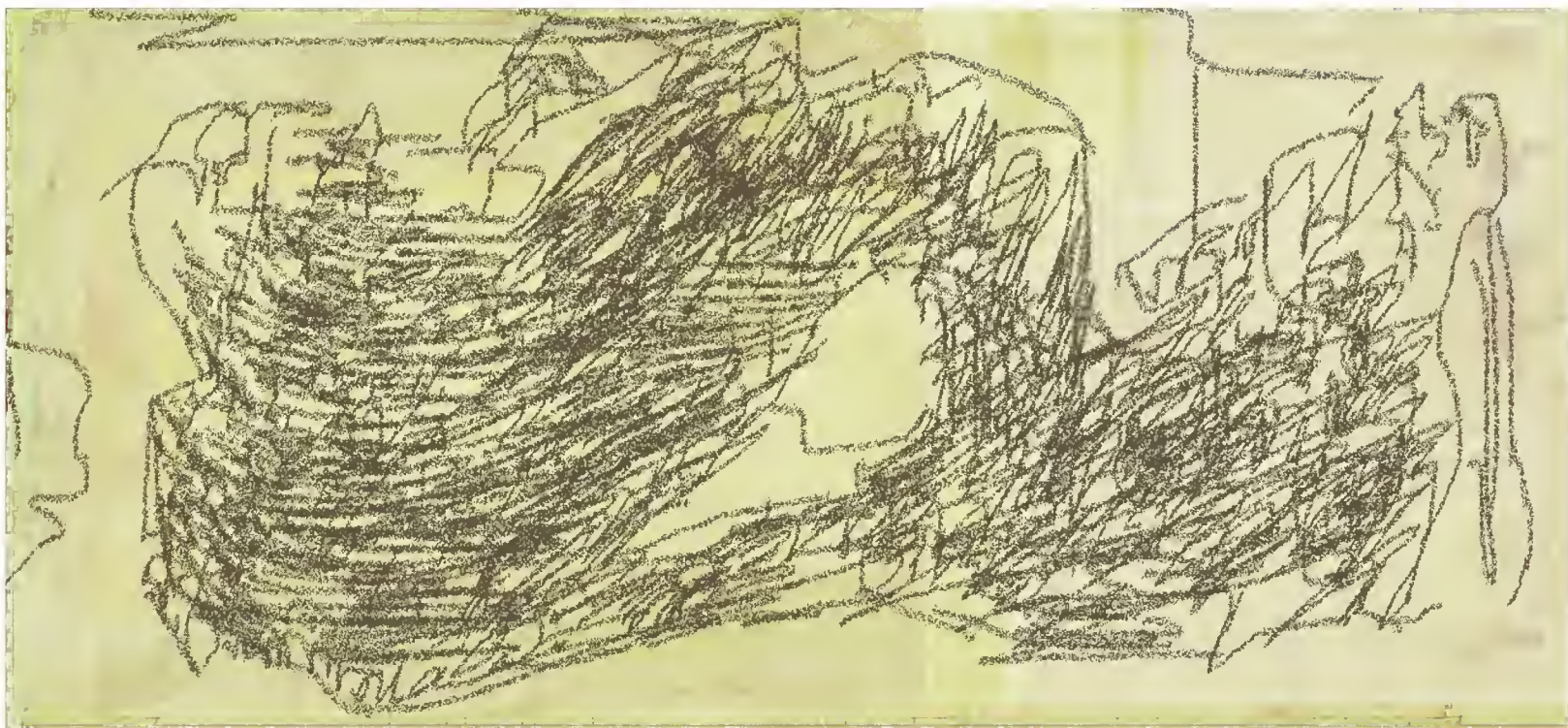
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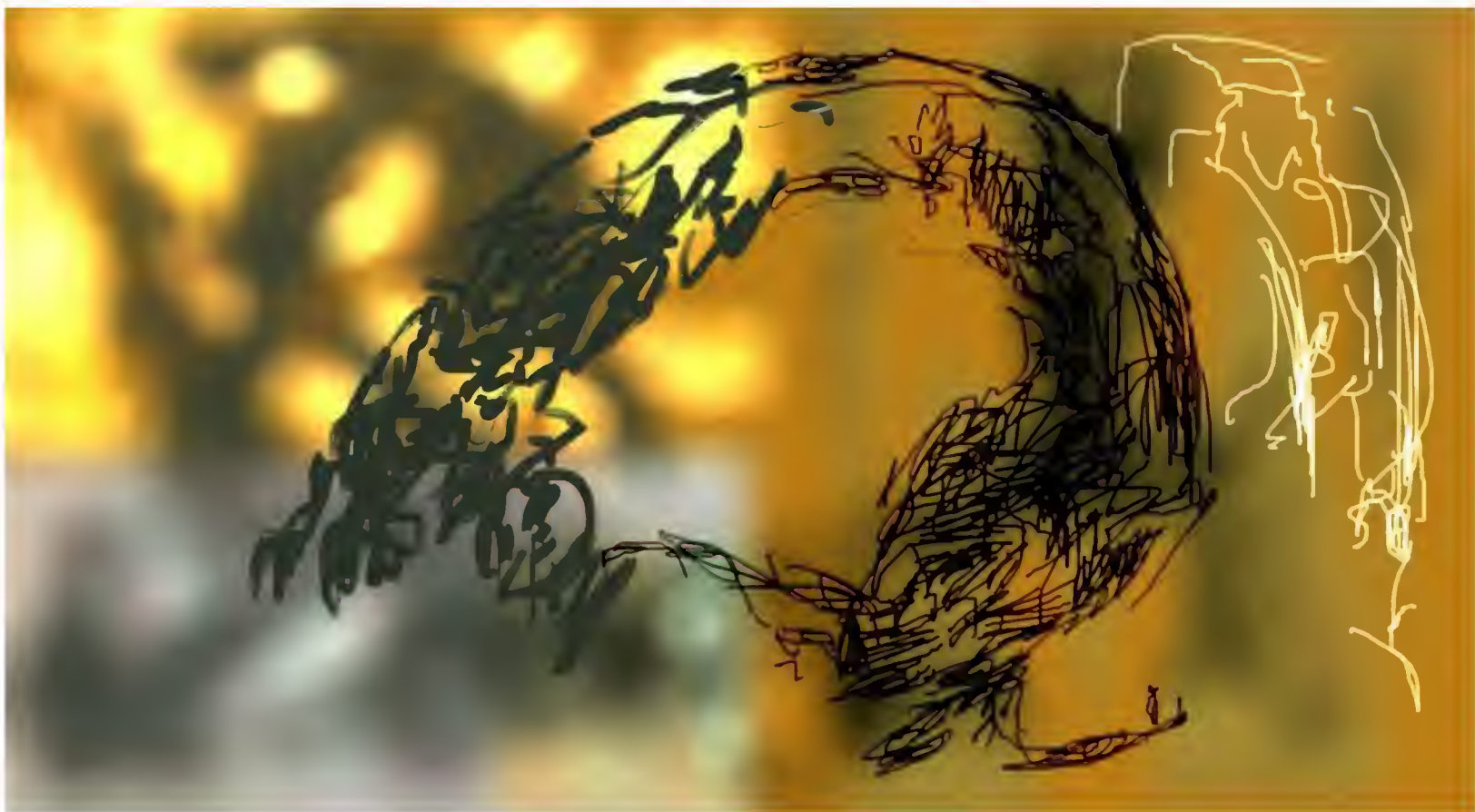


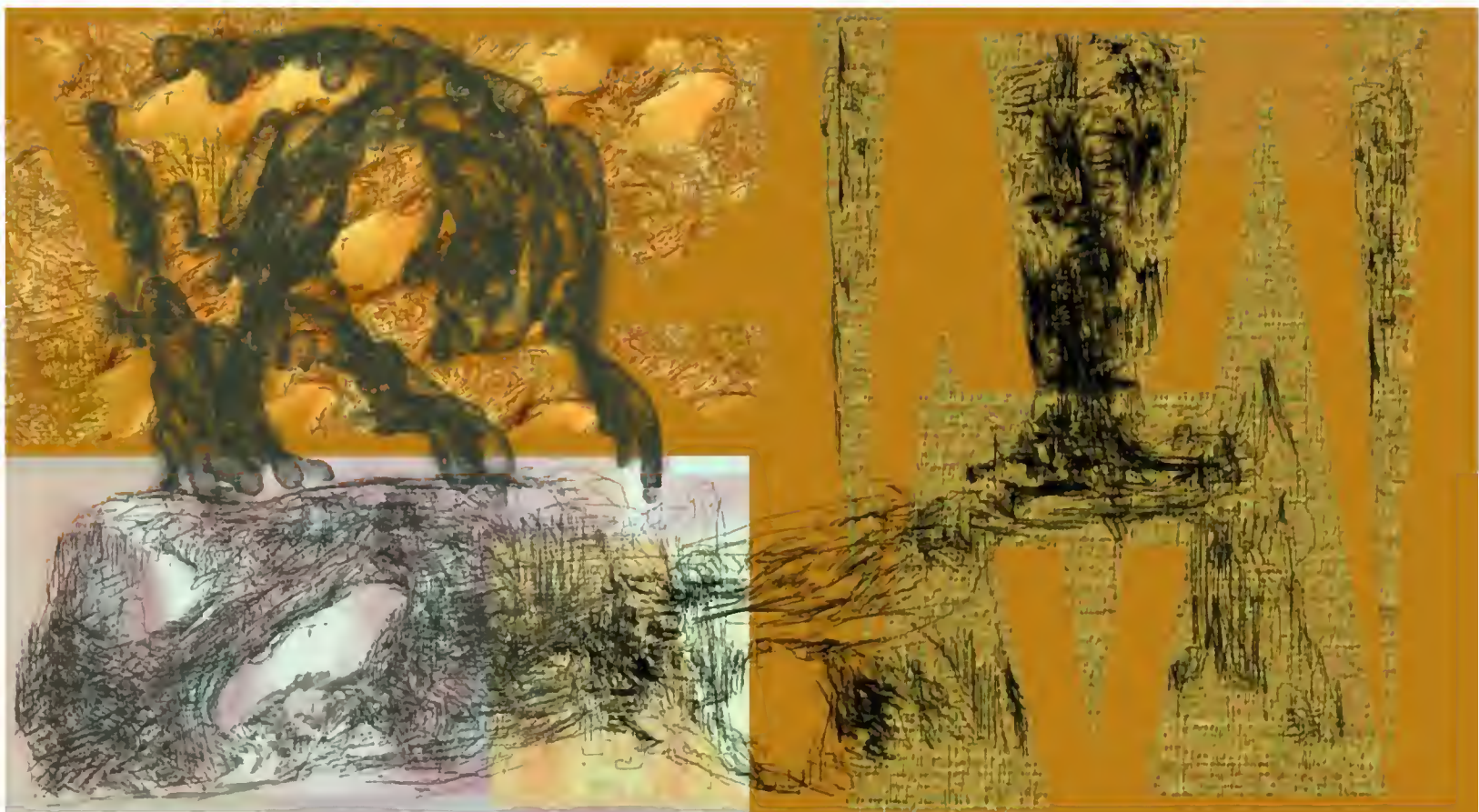


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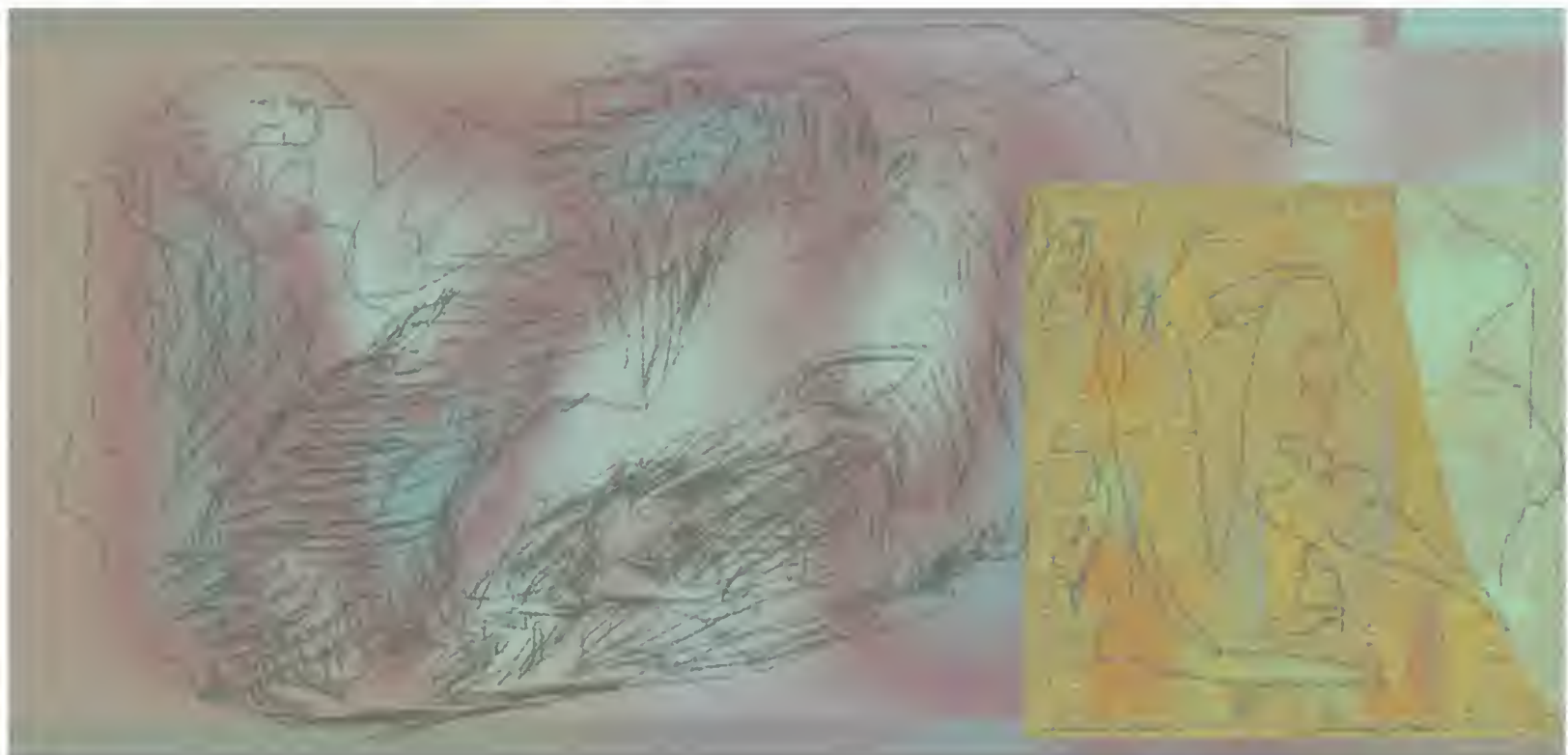
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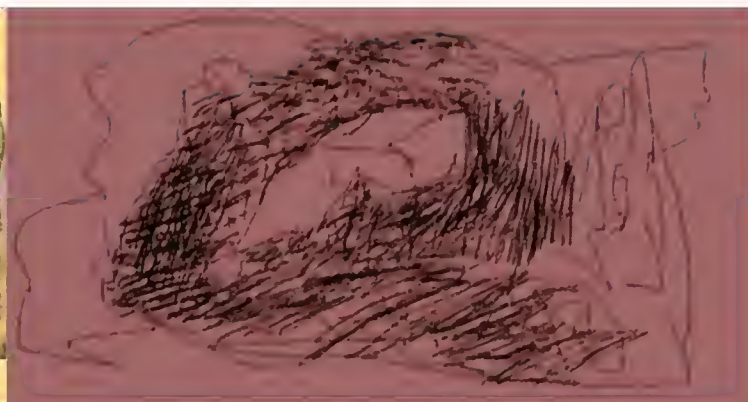


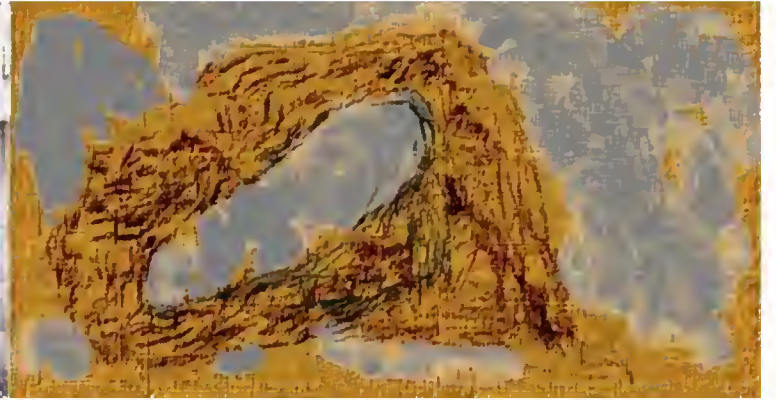












HIGH DENSITY STRUCTURALISM V. STATES

LEANTO- HATCH ON CROSS HATCH (TRIAGE) TRIAGEDY... HAS TO DO WITH THE ORIGINAL REFERENCE WITHIN AN ADAPTED TIMBER FRAMING AS COGNATE OF ASIAN CARPENTRY-HOUSEBUILDING AND ARCHITECTURAL BRACKETS IN THE CONTEXT OF A HIGH DENSITY V. STRUCTURALISM (SEAMAN USES TERM V. VIEWER IE VIRTUALITY WHICH I HAVE GIVEN THIS NEOLOGISM) IN WHICH THE VIEWING AS A “RHEA” MODE, PLACES META LEVELS DISPLACING MATERIAL TO A STRUCTURAL INDICES INDICATION WITHIN ART AND LANGUAGE BRANCHING VISUAL RHETORIC AND LINKED TO ALCHEMIC MATRICES EVOLVED TO GOETIA AND THEURIA OR THE HISTORICAL ANTECEDENTS OF PLATONIC IDEAL WHICH CAN BE REDIRECTED TO DRAWING AS TRANS VERBAL ENTITY AS WITH HEIDEGGERS “DASSEIN” (DESSIN-DESIGNO) THE OPEN HATCHING REPRESENTS THE IDEA OF “WITNESS”, THE OPAQUE FRAMING IS A PASTE, GEL, OR THE HISTORICAL LIMMING VERSION OF “DRAW” AS INTRODUCING THE MATRIX. THE “LEAN TO” REFERENCES THE PIT HOUSE ORIGINS IN WHICH RAFTERS BOTH CEILING AND WALL LEANED OUT FROM DUG OUT SPACE FOUNDATION NICHE.

DASSEIN HAS AN INTERESTING RELATION TO GREEK IDEIN OR TO SEE, , IDENDAI TO KNOW (TOWARDS IDENTITY) OF PIE WEID-TO SEE MODIFIES WITH PIE TERKW OR TWIST TO FORM “HISTORY” TERKW ALSO TO “TERE” OR TURN THE ESSENCE OF TROPAL AND TROPE INDICATED IN THE SANSKRIT TARKUH OR SPINDLE. DELEUZE GIVES A ROUNDABOUT INTRODUCTION OF THIS IN HIS OBLIQUE DEFINITION OF RHIZOME AS INDICATING FOR EXAMPLE OBSERVING THE GROWTH OF WEEDS AS LOCATING WATER AND THE CRACKS IN THE GROUND FOLLOW, THESE THEN FLOAT THE IDEA OF RHABDOS OR DIVINATION OF MATERIALS, AND WATER, IDENTITY AS INTUITIVE.



THE WRECK OF ANTICYTHERA

EMBARKATION FOR CYTHERA BY WATTEAU HAS ODD AMBIT OF SEEMINGLY A DEPARTURE (RATHER) THAN ARRIVAL: THE ISLAND OWNED BY VENICE AS IONIAN ISLAND HOLDINGS HAD A PROXEMICS WHICH AVAILS, THE ISLAND OF ANTICYTHERA WHICH OF ITSELF IS A TERMATA OR MARK OF FURTHEST REACH OF ATTIC HOLDINGS FROM ATHENS IN ANTIQUITY AS WELL AS BIRTH-PLACE OF APHRODITE. CYTHERA THEN IS A KIND OF META NARRATIVE OF VENICE, AND ANTICYTHERA OF ALSO THE STRAIT OF ANTICYTHERA GIVES A BOTTLENECK , THE HANS CHRISTIAN ANDERSON STORY THE BOTTLENECK WHICH CHRONICLES THE DRIFT OF A BOTTLENECK AS SYMPOLIC PERHAPS OF GLASS INGOTS OF TRADE, AS WELL AS THE IRONY OF CULTURAL DETRITUS REINFORCE IN MY MIND THE META NARRATIVE DUCHAMP SEEMS TO BUILD IN HIS “GIVEN” WHICH WHILE CLOSER TO “GERSAINT’S SIGNBOARD” HAS WITHIN THAT GIVEN YET ANOTHER META NARRATIVE NOT AVAILABLE TO WATTEAU, BUT IN 19 CENTURY WAS DISCOVERED ON ANTICYTHER NO LESS THAN THE ANTICYTHERA ROMAN SHIP WRECK. IN THIS WAS THE EARLIEST ANALOG COMPUTER, IN A 13 INCHES BY 7.1 BOX DESIGNED BY GREEK SCIENTISTS WHICH HAD A MECHANICAL GEARED MODEL OF THE UNIVERSE, COULD PREDICT EXLIPSES AND TRACE IRREGALAR ORBIT OF MOON AND FOLLOW THE SUN AND MOON THROUGH ZODIAC , AS WELL AS CALENDAR. ONE SUSPECTS THIS HAS BEEN MAPPED BY DUCHAMP THEN TO HIS GLASS, AN ADDITIONAL META NARRATIVE OF CYTHERA WHICH INTRIGUES ME IS THE MIDI CANAL, WHICH WAS CONSTRUCTED THROUGH FRANCE TO THE MEDITERRANEAN IN A COMPLEX OF INFINITE VARIETY AND ARTISTIC REPOSE WHICH BELONGS TO THIS WORLD OF ARTISTIC VISION WITHIN A COSMOGENY LINKED TO EROS AND WANDERLUST.

AS A PARALLEL , IN THIS FIRST ENCLOSED DRAWING YOU WILL NOTICE THAT THE BAROQUE FOLD HAS BECOME MAPPED TO THE BAROQUE COLUMN VIA THE FOCUS ON RELATING HATCH AND DIAGONAL AS A COINFORMING MUTUAL TORUS AND CORE EVENT.

NOTES FOR EVENTUAL SITE ARTICLE ON STATES OF CYTHERA AND ANTICYTHERA

THE NOTES ON STATES OF CYTHERA AND ANTICYTHERA AS REALM OF RHEA HABITUATION AS IT WERE TO AN ARTISTIC CONSCIOUSNESS AS LAUNCHED FROM THE ART CODICIL OF WATTEAU'S EMBARKATION AND ITS RESONANCE THEREIN TO PHILOSOPHY AND ART VIA DUCHAMP ARE BUILT WITHIN MY SENSIBILITY VIA A DOCUMENT "THE ART AND THOUGHT OF HERACLITUS BY KHAN WHICH IS PROGENITORY FOR ME TOWARDS THAT SENSE OF THE PRE SOCRATIC APPEIRON OR ENVELOPING WHOLENESS TO "APPEARANCE" WITHIN N WHICH PEI OR TOUCH, WEAL, FIGURES IN THE "PILGRIMS" OF CYTHERA AS WELL AS THE PYROS OF HERACLITUS AND THE SOURCE OF THIS BRANCHING OUT OF THE MATTER OF TOUCHING UPON REALITY AS SOURCED WITHIN SANSKRIT AND PIERROOT RELATING DRAWING AS MAKING, ENCOUNTERING, THE VERBAL CONNECTION TO BETWEEN TRANSITIVE VISION AND THE ADJUNCTIVE CRITIQUE BY WHICH ART DRAWS ON LIFE AND PHILOSOPHY VIA A BRANCHING OF VISUAL RHETORIC THROUGH THE ART AND LANGUAGE CONNECTION IS NOT A SINGULAR SOURCE BUT THE MIXED CURRENTS OF THE FAIBLE HERACLITEAN ETHOS (AS THEY STEP INTO THE SAME RIVERS OTHER AND YET OTHER RIVERS WATERS FLOW UPON THEM...) TOWARDS THEN- "ART AND THOUGHT"...

DRAMATIS PERSONAE

THE FOLLOWING STAGING OF THESE INFLUENCES TOWARDS LESS THEIR TEXTS OR PLACINGS THAN THEIR VERY DRAMATIS PERSONAE AS ANIMUS THRESHOLDS TO PERCEPTION I WILL ORGANIZE WITHIN MY PRESENTATION OF DRAWINGS EACH OF WHICH ARE AS THOUGH WITHIN THEMSELVES A KIND OF COMPLETE VIDEO VIA THEIR CYBER DRAWING VIRTUALITY.

THE INTERLINKED THEMATICS ARE

OF THE GLASS AS CONDITIONED TO STRUCTURE A KIND OF REVOLVING GLASS DOOR OF PERCEPTION LINKED SCISSION AND DECISION ITS ECHO IN A WORK : CORPUS ETRANGER PRESENTED IN BALS QUOTING CARAVAGGIO IN WHICH THE SOMATIC TO SEMIOTIC DIMENSION RELATE TO ART AND BODY HABITUATION

A LOOK AT THE NAUMAN BODY AND ART THEME VIA HIS SPECIFIC MUDRA SERIES WHICH RELATES THEN TO RODIN, WHOSE GATES OF HELL ARE IN AN OPPOSITE ROOM TO DUCHAMPS' GLASS

THE SENSE OF GLASS REVOLVING DOOR MAPPED TO ANOTHER EXPERIENCE OF DISCOVERING THE VOLUMES OF THE STORY OF THE STONE REFLECTED IN SUCH A DOOR AS I PASSED THROUGH AND CURIOUS RETURNED TO FIND THE BOOKS BEHIND THE REFLECTION-MIRRORED.

THE LINK BETWEEN GUANYIN PURELAND PAINTING DIAGONAL, VIA THE STONE TEXT, AND THE CONTINUING EAST WEST CONNECTION VIA CASTIGLIONE AND VERONA ECHOING ON CYTHERA AS IT WERE IN WHICH THE WESTERN HATCH MAY IN RELATION TO THE DIAGONAL OF PURELAND BE RELATED TO THE KLEIN GNOMON OR DIAGONALIZATION OF THE IDEA OF POTENTIAL RESIDING IN HERACLITUS "OTHER" DEMOCRITUS VIA THE STRUCTURE OF THE ATOM AS HE PROPOSED DIAGONAL SCHEMATA, OVER ALL, A SENSE OF HATCH ON HATCH TRIAGE.

THE LINKS TO A MULTIPLE EASTERN PRESENCE VIA THE SENSE OF ALCHEMY SHARED BETWEEN THE TAOIST ELIXIR AND THE THE WESTERN CHRYSIS (AS IN CHRIST OR CHRYSALIS, TRANSFORMATION IN MATERIALS TO GOLD), AND THE PERSIAN SENSE AS WELL TRANSMUTED IN THE IDEAS OF GOETIA AND THEURIA WHICH STRUCTURE THE PLATONIC MEDITATION ON HERACLITUS.

CYTHERA ANTI CYTHERA WRECK

BLACK BOX> SMITHSON'S LAST FLIGHT<CULTURAL BLACK BOX AND THE DARK

"DEATH IS IN ALL WE SEE" HERACLITUS... SCESIS ONATUM SCISSION DECISION (THAT)

// MIRROR MOIRE PLATED AD ENDGAME AND CHARRED BELOVED CHORUS THE "LITANY" THE CHARIOT" : "PEI" TO TOUCH UPON THE WEAL//> WEALTH OF CIRCUMSTANCE (THERE) THE CHARIOT PEI PHAETON, THE LITANY PEI PAEN PER PERSON PER PAPYRUS PER PYRUS PYRO PER PYRAMID PER PHOTON (MAN'S MEASURE OF LIGHT)

PER PHAEDRUS THE WARD (RUDH) PER ARHO THE BRIDGE PER PHAERO THE LUMINOUS PER FERAL THE LIFE PERE SPHEROS THE NICHE PER PEI OF PILGRIM SOMATIC SEMIOTIC ANDH...ROSTER...: ANDROS> AURORA THE CURRENCY OF GOLD FIRE CURRENCY (ALCHEMY) CHEMAMETA THINGS OF HAND CHIMERA

IN CAMERA: CARRA WHITE——VAGGIO DEEP HATCH ON CROSSHATCH TRIAGE VERONA TO CHANGHAOU QUOTH CASTIGLIONE BURIED IN THE STORY OF THE STONE AND ELIXIR PER POTE THE RIDDLE TOUCHING ON STIRRING Elixir OF THE TALE OF THE TAIL OF HERACLITUS'S OTHER (THE SAME DEMOCRITUS (THAT)> IMPLICATES ATOM TO KLEIN GNOMON THE DRIFT RANQUET COUCH TO THE STARS UPTO RUDH CLUding WELL....KLEIN (: "HE PAINTED WHOLE SKY") POLLOCK NOT THAT DRUNK SKY SKEIN THE DISTIENDRE FROM CLOUD TO EMPYRIUM TRANSPOSE SKY WRITING : SKHAR THE STELLA ASTARTE IN LIFE RETURNING TO THE UPPER REGION OF MY GEL> PHAETON PAEN (HARD TO LOCATE) THE TYPOGRAPHIC REGION TOPOS OF TYPE (O'S) ACCORDINGLY...><< SCESIS ONATUM MOMENTUM SPATIAL SKELETON RIGHTING WRITING ITS EPI PEI PER EPIGRAPH MEETS STELLA THE "SKHAR" MAYBE PER PEI THE PILGRIM THAT WOULD BE...

CYTHERA/ANTICYTHER

RESITE RECITE: TRACE THE MIDI MEETS THE MEDITERRANEAN AND THERE FROM VENICE THE HOLDINGS IONIA ISLANDIC

CYTHERA COMING AND GOING 2 ANTI CYTHERA MEET THE BOTTLENECK OR STRAITS OF ANTI CYTHERA: STRAITS OF EROS THAT APHRODITE BIRTH ISLET AT CYTHERA FURTHEST ATTIC OUTPOST AND OF ANICYTHERA MEET IN TIME THE SHIPWRECK: (DEKOONING ESSAYED) THAT ON ANICYTHERA ROMAN MASTED SAND BURIES GREEK BOX

THE MECHANISM QUOTH THE GLASS OF ANICYTHERA THE CONVULVULUM THERE MECHANICAL UNIVERSE TO THE STARS

AS THOUGH A REVOLVING GLASS DOOR THE GLASS THEN AGAIN LIBRARY REVOLVING DOOR MIRRORING VOLUMES IN HONOLULU OF STORY OF THE STONE -

RETURN I MADE, MAKE, STORY STATES THE RETURN UPON REQUEST...ENTER THE SCROLLS EAST AND WEST RUT

MULTIPLE RENAISSANCES MAKE MULTIPLE EASTS....

FROM "QUOTING CARAVAGGIO" AS RAL THEN I ADDUCE DUCCIO THE MARKING OUT IN TRANSIT

SPEAKING OF SCISION DECISION WOULD BE SKHAR THE INTERSTICES REFLECTED Q.C. PER "CORP ENTRANGER" NARCISSUS THE VIDEO FLOOR PIECE OF THE SOMATIC SEMIOTIC CHIMERA IN CAMERA PHOTO INVERTED EXPLOSION. PHOTON.PHAETON. PHAEDRUS. PEON= WARD- BELT OF ORION SO TO SPEAK. OR THE 3 KINGS ASTERISKS OF THEORIA AND GOETIAL OR APPLICATION AND CONSTRUCT ACROSS THE PRUSSIAN THRESHOLDS VIENNA MARKS NATURAL THEATER AS WELL PER BALOGNE MORANDI GUERCINO MOZART AND EAST OF EAST GUANDARA AND EASTER YET WITH CASTIGLIONE

MEET THE ILLUMINATI SAUSSER OF THE NEOLITHIC CORE EVENT AND ALSO ON THE OTHER SAME HAND ESPERANTO...

VISUAL RHETORIC ESPERANTO OF ART AND LANGUAGE

(EH...)

I WAS SAYING SKHAR THE SCRIBBLE, SKETCH, SCAPE, DRAWING UPON MOTION RECOILING GROUND OF ENCOUNTER AS ITS BRACHEOLOGY

ABBRACIARI: EMOTIONAL MEASURE

SANSKRIT SCESIS ONATUM DRAWING UPON SUBJECT MATTER /// VIDI, DIAGRAM, VIDEO, LECKHA ALSO DRAW, (LUCK, LOT, A LOT) DRAW NET =ANA PIRANHA (DID I SAY PAY THE PILGRIM?) PURANHA FULLY DRAWN ROW, AMARIANHA -DRAW INFERENCE

SCULPTURE ON FAST TRACK W/ HARD BITTEN CHIMERA REFERS TO THE “PARAGONE” OF THE RENAISSANCE IE DISPUTE OVER PRIMACY OF SCULPTURE OR PAINTING: PARAGONE MEANS WHETSTONE IE AS IN USED TO TEST GOLD (AS OPPOSED TO MERE SEMBLANCE OR CHIMERA...) “HARD BITTEN” REFERS TO THE ALTERNATIVE: BITING THE COIN OR IF YOU WILL “THE BITE OF THE PRINT”. IN THE PIE AG MEANS TO DRAW OUT, WHILE ANGLE MEANING ANGLE OR CONSTRICTION IS IN THE GREEK GONIA PER ANGLE AND ALSO IN FORM OF AGONE MEANS ASSEMBLY, CONTEST, MEETING WHEREAS(“KOINOS” MEANING CONSULTATION) AND SO “AGORA”. SCULPTURE AS A FLUX ETYMOLOGY OF DRAWING WITHIN THE REFERENT TO MOVEMENT SKEWED BETWEEN MATTER AND ITS SYNCOPATED ARRIVALS TO IRREGULAR PATTERN OF MAKING EVEN TO SYMMETRY AS THE SKIRTING AND SKEW OF SKAR TO DRAWING WHICH LIKE BERNINI’S BUTTER OR BRAQUES TALLOW SITE TO DEVOUR THE WORLD IN THE BITE OF THE PRINT.

DRAWING ON SCRATCH OF FLUX ETYMOLOGY BLACK BOX

POST PALEO NEO LITHIC DIET (PALE- PLACE, LIMIT PROTO INDO EUROPEAN-PIE) = AGRICULTURE: AG- DRAW, KER, BEND , SKAI, CLOUD, SKER: SYNCOPATED RHYTHM OF DEVELOPMENTAL FORM :TABLE INCLUDES JELLO (GEL: GLASS AND GLASS AS TRANSPORTED IN PASTE: PASTA... LIMM TO DRAW BY PASTING – LIMES, SANSKRIT' VAHIN- DRAW, = VINEGAR AND WINE, DRAW OUT... ABHOS-QUICKENING OF FORM, YEAST', BREAD , BREW, ALSO BRATS AS PASTE FORM.GELOSOCOPY: SCIENCE OF LAUGHTER,

AGRICULTURE: AG- DRAW, RI STRAIGHT', KER BEND: STRAIGHT' AND BENT, RHI- TORT' : RHETORIC OR CANANONI- CLA SYNCOPATION OF DEVELOPMENTAL FORM.

AGNOSTIC: AG DRAWI, GNOSIS GREEK, UNDERSTAND, KNOW, ON THE ONE HAND A- GHOSTIC, ASIDE FROM UNDER- STANDING, OR, AG, DRAW AND GOSTIC, DRAW ON KNOWLEDGE AS IN ARTIFICIAL INTELLIGENCE AND ARTIFI- CIAL NAIVETE IN OUR TERMS

RH FACTOR: 1500 RH WORDS AT BEGINNING, TWO AT END LATTER = MYRRHE AND CATAHRRRE (IE CATHARSIS, OR TOGETHER INFLUESCENCT AND EXOGENOUS, RH PREFIX AS SUCH AS RHYME, RHETORIC, RHIZOME, ON THE OTHER HAND AG –DRAW MAY SUBSTITUTE INTO RH AND THE SILENT H SPEAKS AS FOUND TO DRAWING IN WORDS LIKE NAUGHT', AUGHT', FOUGHT', TOUGH, ROUGH, LAUGH, (THE FAMOUS DRAWING “ATTACK”)

GERM MANTRA OF 3 LANGUAGES BUILT ON EACH OTHER, PIE, SANSKRIT', GREEK: = AKKADIAN : “URU ANNA” – LIGHT OF HEAVEN- TABLEAU PRAYER: SANSKRIT' ANAYANHA – TO NOT DRAW IN - WITHOUT H , TO DRAW IN NET IE THE FIRST CASE NOT DRAWN IN MEANS “NET”, THE DRAWING ITSELF THEN A DRAUGHT'. IN GREEK BE- COME ANWRA OR (ANSWER PER ASW- CHORDS OF FATE) ABROGATE, SIMPLIFY, WITHIN A SYSTEM. AURA LIKEWISE: CURRENCY.

BOW AND LYRE BOLERO: PA TO TOUCH, HEALING TOUCH IE APOLLO PEI /OLO OR CONFLUENCE... SYMPATHY, EMPA- THY

SKER SCAN SKEW OF ART FLUX MORPHOLOGY AS DRAWING THROUGH THE COMPARATIVE ANATOMIES OF ART SUBJECT TO LANGUAGE AS SUBJECT IN THE MAKING THE CULTURAL LEARNING CURVE- KER KER SCULPTURE CULTURE SQUARED.

RHABDOS: DIVINING ROD SPLIT, AND STYLUS , SINGULAR , SHOW THE IMPLEMENTATION OF SKER PER KER OR BENT AND SKAI OR CLOUD AS SHOWING THE ROTATION FROM CENTER TO EDGE AS THE FORMATIVE DISTRIBUTION OF SIGHT AS SEEING VIA THE IDEA OF DRAWING UPON AND THE CULTURAL LEARNING CURVE (SKER IS THE CULTURAL LEARNING CURVE) .TRIMARAN 1- PROTI INDOEUROPEAN, SANSKRIT, GREEK, COMPLETELY OPPOSITE JAPANESE WHICH IN THREE LANGUAGE SECTIONS OF ITS STRUCTURE INDICATES, HAN OR MONGOLIAN ORIGINS, POLYNESIAN AND CHINESE, THUS A POLYGLOT PIDGIN OR EPISODIC CREOLE OF HANSEATIC LEAGUE LIKE LEGACY OF CUMULATIVE CULTURIZATION. I WOULD SAY THE FIRST TRIMARAN DONATES TO THE SECOND VIA PASI OR PERSIAN INFORMING THE MONGOLIAN HYPER TRAVELS.

DRAWING IS NOT A CASE OF MEETING LANGUAGE BUT RATHER IS THAT SENSE (DASSEIN!) OF A VERBAL CUPOLA, VEER, IN TRANSITIVE VISION WHICH IS THE STRUCTURE OF LANGUAGE TO BEGIN WITH//: AGGLAMATE (AGNES SHEEP-AGHTIS SPEECH ACT –AGGLAMATE: BROOD). “SKER” MY ALETHEIA INDICATES SKETCH SCRIBBLE KER OF CURVE AND CLOUD AS SKAI IN THEIR AGGLAMATE SKIRMISH SKIRTING HOW CENTER TO EDGE SHEER AND TORSION ARRIVE TO MOTION SHOWING FORM IN THE SYNCOPATED ADDRESS GRAVITY OCCASIONS. IN THE SAN-SKRIT SERIES OF DRAWING WORDS: PARHEKAHANA – DRAWING LINES AROUND –PERIL, SAMARKANA= NEAR OR AROUND (SUMMARIZE) GRAHANA: DRAWING NEAR OR TOGETHER (WITH THE GRAIN), LIPI- DRAW TO LIP OF VESSEL(PHILIPINO LIPI , AVELEKHA: FINE ART (AVOLOKATESHVALA- CREDENCE OF INNER CALLING) UNNITA, ART OF DRAWING OUT (UNITE) SAVAYASIN- DRAWING WITH LEFT HAND- SAVANT- INTEGRATED, AHANA- DRAWING BREATH, PARAMARIA: DRAWING THAT BENDS, BENT OF IMPULSE, KARSANA DRAWING TO AND FRO (CURSIVE- FLOURISH- FLORAISSON) PARAMHANA DRAWING FROM EXPERIENCE, PARAMETERS, ANUMARA, ART OF INFERENCE (ENUMERATE CLAUSES) RECKICITRA –RECKON, LEKHA DRAWING- ALLOTMENT- LUCK-FATE CHANCE-FORTUNE: BEING.

**CHANCERY RHABDOMANCY: IF OLD LOOKS NEW
CAN BE NO DOUBT, IF NEW LOOKS OLD IT IS NO
DOUBT....->IF THIS IS A FRAME OF WORDS WITHIN
THE PICTURE IT INTERESTS ME TO PROVIDE OUT-
SIDE THE PICTURES VERBAL FRAME A QUESTION
TO THE ANSWER SUCH AS WHAT IS AMALGAMATED
TO A DRAWING ONTOLOGY?
FROM THE PROTO INDO EUROPEAN DEIGH OR
BUILD (DOUGH) THEN OF THE SLUICE OF THE
SLEIGHT OF HAND THAT DEIGNS DEITY THERE IS
ADIEU.**

MOCA COLLECTION DRN ARTICLE EDWIN VANGORDER

MOCA: 12 SELECTED FOR PERMANENT COLLECTION

ALBERTINE WINDOW

XPLPTOR SKBOOK

XTENSON FLIGHT SPACE

AD END GAME

18C DICTIONARY

TRUNK LINE

RETURN FROM CYTHERA TO SKER : PROTO PEACOCK ROOM, GLASGOW SCHOOL OF ART, TUBE HOUSE, SUN TUNNEL SKEW SCUD SKID SKINS SKEINS PILGRIM PEI

CLAUDE, FREIDRICH SIGLA WITHIN ALLEGORY SCAPE TOPESTHESIA

THE SKEW OF PARALLELS AS THE ALLEGORY WITHIN SIGLA OF SKER AND APPEIRON

COMING: GOING: CYTHERA IS A CHIMERA

CYTHERA TO CIRCES INGLE (POUND- PUTTING A LITTLE ENGLISH ON THE SPIN) : TOWARDS SKAHR: INCISIVE CONFIGURATION SKEWED TO MATERIAL METONYMY WROUGHT OF THE MAKING)

EMBARKATION PER SKER AND APPEIRON

ALBERTINE WINDOW

TALKIES AND DRAWINGS OF DOUBLE TITLES

PROJECTS

CYTHERA SKID TO SHORE RETURN TO SKER THE KETCH

EMBARCATION FOR SKER

KYTHIRA OF EMBARKATION, (TO CYTHERA) REFERS TO PLANET AS WELL AS DEITY VENUS AND GREEK ISLAND BIRTH PLACE OWNED BY VENETIANS: THE WATTEA PAINTING DRAWS ON CLAUDE BUT PLACES A SIGLA OF THE PAINTING WITHIN ITS OWN ALLEGORY AND THIS THEME (OF SIGLA WITHIN ALLEGORY IE FREIDRICH) IS THAT BORROWED BY WHISTLERS PEACOCK ROOM, THE GLASGOW SCHOOL OF ART BY RENI M., GREY'S TUBE HOUSE AND HOLT'S SUN TUNNELS. I BORROW FROM THE THEME ITS SENSE OF SKEW (DEVOLVED OF SKER OR CONFIGURE TO SENSE OF TOUCH) THE ORIGINAL PAINTINGS PUN WAS ON RELATING THE VENETIANS TO VENUS THROUGH EXCURSIONS NEAR AND FAR THE WATERWAY DRAWING ON THE CONCOURSE OF ARRIVALS. IN THE VIRTUAL REALM THIS SENSE OF THE WEBBING OF WATERWAYS TO THAT ACTIVITY OF MARKING BY PASSING OVER A POINT FROM OUTSIDE ITSELF WHILE CONSIDERING THE PRESSING AROUND IS THE RETURN ON MY PART TO A SENSE OF “JUST MARKING” AS TANDEM TO ALL THE “FETTE GALLANTE” NOW FETTE VIRUAL THAT MARKS THE PARALLELS TO SKEWS.

THE COMPOSITE ALLEGORY IS A SCULPTURAL SPACE FROM A SCULPTOR NOTEBOOK ENLIVENED BY VIRUAL SPACE TO ITE EXTENSIONS IN A FLIGHT SPACE LIKE THAT OF SMITHSONS LAST FLIGHT. THE TEXT IS A SIGLA, THE FLIGHTS BLACK BOX AS NOW IN MY WORK THE TEXT INPUT REINCARNATOIN IN WHICH AS IT WERE SMITHSON CRASHES IN CYTHERA, A CHIMERA, WHICH LIKE ALL THE BUDDHA SEES AND DOES NOT MIRRORS THE ENANTOMORPHIC MIRRORS AND TRANSPLANTING MADE IN THE ONE ARTISTS WORK AS A SIGNAL FOR OTHER SKEWS AS THIS.

AS SKER DEVOLVES TO ESCHARRA, HEARTH TO SCAR: SO DOES SKEIN TO SKIN AND OF THE TWO PA-PEI TOUCH, HEALING TOUCH, WEAL: MARK ART ABOUT ART IS LANGUAGE, AND AND AND LANGUAGE ABOUT ART AND LANGUAGE RETURN TO THIS ORIGIN OF THE NET TO TOUCH UPON :PRE-SOCRATIC APPEIRON- GLIMMERS APPEAR-ANCE OR DASSEIN.

DRAWING THROUGH ART ABOUT ART AS LANGUAGE OF THE FLIGHT SPACE BLACK BOX

**INTERSUBJECTIVE “APPEIRON” AS GREEK TERM FOR
GSTALT BUIDS PAST PROTO INDO EUROPEAN ALLAYE BE-
COME ALETHEIA OR ABODE TO PRESENCE VIA THE
HEARTH OR ESCHARRE IN THE GREEK LIKEWISE BUILT
ON SKAR OR SYNCOPATION OF IMMERSION BETWEEN FIG-
URE AND GROUND. ESCHARRE AS ALSO SCAR GIVES THE
IDEA OF WEAL TO ART THAT THE FIGURE GROUND ARE A
HEALING, AND PA OR TOUCH OF PIE BECOME PEI OR
HEALING TOUCH IN GREEK INFORM APPEIRON AS SKER
INFORMS ASKER, TO ASK, DIALECTIC VIA ASTARTE OR
THE GODDESS OF BEGINNINGS.**

**ART LIST: RHETORIC BRANCHING ART AND LAN-
GUAGE AS ART INCIPIENT CONCUPISCENCE OF
METAPHYSICS TO PHILOSOPHY**

**CHEIROMETA : THINGS OF THE HAND
(CHEMISTRY)**

APEIRON GESTALT

METAPESENTAI- DRAUGHTS

PEON- WARD... PAEN DELIVERANCE-HYMN

CHIMERA

PYROS

PA -TOUCH

PEI-WEAL

HYPSOS

Lion's Gate Stella Stellar Alchemy Transposed Notes from the Lions Den

The drawing endows the complement of the color citrine, to the group of red, citrine, black and white which were the concourse of realization zones of alchemy, as the heating aura or present circumstance of "stone" ie the philosophers stone or embodied matrix of a materializing retrieval of potentials to their alloys, recombination and virtuality. Dururs Melancholia thus marks in the rainbow placed in the entropic gray of the printing metal as forwarding the abrogation. That his series was meant to place titles to the color cusps as a 4 part series towards the associated mentis l of physical state psychologia to "psuedos", alternate ego, psyche, (said; by Heidegger retrieved of "Aletheia- the inner voice as it were of the experience) marked these titles to be then in addition to melancholia also the phlegmatic, choleric, and sanguine. Picasso's Vollard series appears to have settled on the "sanguine" solution, leaving me then with the phlegmatic and choleric which I will take together.

In my drawing I consider Smithsons characterization of Duchamp as an alchemist: why? Because of the "green box" which studies the given embarkation for Cythera as it were as a chrysalis towards metamorphosis, chryso or gold the currency of alchemic studies in which the embodiment of being as studied for example to the transfiguration by which "Christ" receives the name krhysis, gold as the given which tested of the paragone – Paragone meaning whet stone for testing gold the faculty of understanding.

The drawing is itself a pseudo representation of my interest in having titles within a work, and also outside, "drawings of double titles" ... thus apropos of Duchamps green box are my cultural black box notes which have a symbolic representation within the picture which provides a hermeneutic zone for a title which contrasts with a very long one printed along the also long drawing. The black box title characterizes the center zone of the drawing as a stella or "skhar", a lions gate sigla.

Within its own lions den the virtual realm places an aside according to a representation like a solar flare or planetary ring at the possible universal or galaxy plane envisioned, in Duchamps glass the radial scissors motif suggests a marking of the glass into a revolving door, instead, the virtual realm gives a comparison of chromatic and color scales as memories of the idea of entropy re-proposed to current circumstances of the general discussion.

That is to say: citrine as the complement of vermillion, the latter an alchemic color experiment, we find the philosophers stone there by no less than baton rouge as rhabdos Lautrec to Dekooning

TALKING XMAS STORY: FROM A CULTURAL BLACK BOX...

I WONDER :COULD GOLD BE ARTIFICIALLY CREATED, AN ALLOY OF SORTS, LIKE DIAMONDS AS CREATED ALSO AGAINST NATURE? OTHERS HAVE HAD THE SAME THOUGHT, AND ALCHEMY, THE ANCESTOR OF CHEMISTRY, CHAIROMETA, “THINGS OF THE HAND” BORN OF RELATION TO GREEK KREUSIS OR GOLD HAS IN THE COGNATES OF CRUCIBLE, CHRYSALIS, CHIASMUS, CHIMERA,CROSS, AND CHRIST THE ELEMENTS OF THE CHRISTMAS STORY WHICH I WILL GIVE FORTH IN THE FOLLOWING CULTURAL BLACK BOX.

SWIFT'S ACCOINT IN GULLIVERS TRAVELS VIA THE TWO CONTRASTING SCALES OF PERCEPTION IS AN ARCHETYPE PROTOTYPE OF THE PSYCHOLOGICAL PRINCIPLE OF SUBLATION BY WHICH THE WORLD ENGENDERS TO CONSCIOUSNESS A SENSE OF GRANDEUR AND THEN AGAIN A REPOSE. JUNG MARKS THE ALCHEMIC ANTECEDENT TO G C EGYPT , A SCRIBE ZOOSIS GIVE AN ACCOUNT OF ALCHEMIC ORIGINS MEANING A STUDY OF THE MATERIAL WORLD IN ITS VARIOUS POTIONS, DERIVED FROM METALLURGY PERHAPS AND IN A DREAM HE HIMSELF IS SUBJECTED TO THE TOILS OF MATERIAL TRANSFORMATION AND BECOMES AS IT WERE A PERSON NOT HIMSELF OR AS JUNG INDICATES, AND EARLY VERSION OF “HOMUNCULUS” , (IN CONTRAST- TRANSPOSE OF “HUMONGOUS- RIGHT?) LITTLE MAN (AS IN EARLY IDEAS OF HUMAN SEED BEING PERHAPS LITTLE PEOPLE) AS ALCHEMY SOUGHT THE “PHILOSOPHERS STONE” OR CONDENSATION VIA ELIXIR AND CRUCIBLE OF MATERIAL TO A STONE NOT A STONE WHICH IT WAS THOUGHT WOULD IN SOLUTION STATE AVAIL CHEMICALL PROCESS TOWARDS TRANSFORMATION OF MATERIALS TO GOLD.

THE RENAISSANCE “PARAGONE”, OR DEBATE ON THE RELATIVE MERITS OF VISUALITY PER PAINTING AND SCULPTURE USE A WORD, PARAGONE WHICH MEANS WHET-STONE, BECAUSE THAT WAS HOW GOLD WAS “TESTED” THEREFORE DURURS FAMOUS “MELANCHOLIA PRINT AS CHRONICLE OF MANNACHEISM AS ALCHEMIC PLACES TWO VERSIONS OF THE PHILOSOPHERS STONE IN THE PICTURE, ONE A POLY HEDRON WHICH LIKE THE PLATONIC SOLIDS EACH ENGULF THE OTHER (SATURNINE A S IT WERE, AND SATURN VIA THE RAINBOW IN PICTURE EVOKES OF THE SPECTRUM THE TRANSFORMATIVE COLORS OF METALLURGICAL PROCESS AND THUS, LITOTES OF RHETORIC OR DOUBLE NEGATIVE BECOME ADOPTED INTO THE COGNATE OF “LITURGY”.

THE BIG AND LITTLE TRANSPOSE IS THUS AN ANTECEDENT PROTO TYPE OF THE ARCHETYPAL “SUBCONSCIOUS” AS THE LITTLE MAN IS THEN, A PERSON NOT OURSELVES WHICH IN A STATE OF OPPOSITION CONSTRUCTS OUR INNER PERSON. IN GREEK KAIROS ALSO MEANS HARMONY, THUS FOR HERACLITUS GOLD IS INTERCHANGEABLE WITH THE IDEA OF TRANSFORMATIVE FIRE, OR THE ELEMENTAL CANONICAL EXCHANGES OF WORLD SOUL TO DIFFERENT LEVELS OF PERCEPTION AS A CURRENCY OR COIN OF THE REALM OF WHICH A CHIASMUS OR CROSS INDEXING OCCURS, THUS IN THIS CHIASMUS, CHRYSALIS, CRUCIBLE, DOUBLE CROSS OF CROISIS OR GOLD WE HERE ALL THE ECHOES OF CHRIST AND CROSS... AND THIS EXPLAINS THE CHRISTIAN TRANSUBSTANTIATION, THE EATING OF WAFER AND DRINKING OF WINE, THE BODY OF CHRIST AS BODY OF WORLD.... THUS WE SEE THE PROGRESS OF THE POINTS OF THE STONE BY WHICH THE 3 MAGI MEET THE VECTOR OF THEIR JOURNEY ALTOGETHER THEN THE POINTS OF THE COMPASS AS PHILOSOPHERS STONE, AND “MAGI MEANING “PHILOSOPHER”, LITERALLY PHILOSOPHER KING, AND FOR EACH OUR INNER PHILOSOPHER KING THEN WE ARE PROVIDED THE PHILOSOPHER KINGS FOOL, OR INFORMATIVE INNER DIALOGUE....

**SHARAKU OR RUBENS BIOS SQUARED: THE FORM I LIKE TO USE OF SLOPING WINGS LIKE COMPASS POINTS ON A DISC CAN BE EXTRAPO-
LATED TO THE ARCH FORMS THEY RIDE TO RELATE TO THE GREEK
“BIOC_ OR BOW/BOWL MEANING LIFE (BIOS-BIOLOGY) AND IN AN INTER-
ESTING WAY BLENDS “BIAS” (AS THE FORMS I USE ARE LIKE DRAWING
THREADS OF JOINT LINE EXTENSIONS TOWARDS A POINT RELATED TO A
CONE FORMAT WHICH AS I SHIFT THE PERSPECTIVE OF THAT POINT AL-
TERS THE BIAS OF THE FORM: BIAS AT ONE POINT MEANT A GAME OF
BOWLS IN 17 CENTURY IN WHICH THE BALL IS WARPED ON ONE SIDE AS
LARGER THAN OTHER TO CREATE A CHALLENGING SPIN...(A SORT OF
HERNIATED BOWL) AND SO BIAS OR BIOS ARE COMPLEMENT TO THE
ORIGINARY “SKHAR” OR SPIN OF FORM AT CONTACT BY WHICH THE
WORD ITSELF IS “SKEWED” TO CREATE OF SKEW “AXIS”.**

**KLEIN GNOMON IMAGI: KLEIN GNOMON OR
THE DIAGONAL AND ITS EQUIPOISE AS AN
ABSTRACT GROUNDS FOR CONSIDERING
MARKING FIGURE AND PRECONFIGURE MY
INTEREST IN ART PRECONSCIOUSNESS AS
ASSIMILATING TO IMAGINATION THE
MEANS OF APPROACHING A TOPOGRAPHI-
CAL MORPHOLOGY ON THE ONE HAND CA-
PABLE OF A MIRRORING QUALITY, ON THE
OTHER A SHEER BRANCHING OUT AND
SKEW FORM WORLD.**

I IMAGINE CARAVAGGIO AS RELATING THE NEW TRADITION OF PAINTING FROM TOP DOWN, IE THE ANGELS AND PUTTI REALM ALLOW A SERIES OF RANDOM ADJUSTMENTS FROM WHICH TO RELATE TO A GROUND BELOW PERHAPS PLACED CAMERA OBSCURA IN THE LATTER, AND THEN DRAWING DETAILS RELATED TO A LOCKING IN TO DRAMATIC CIRCUMSTANCES WHICH DISLODGE THEM TO VIEW BUT DOING SO ON SHEETS OF OILED PAPER WHICH BECOMES A KIND OF CRYSTAL TRACING PAPER (WITH LIMITED LIFE SPAN- ORIGINAL MATERIAL OF WINDOWS)... AND HANGING THESE SHEETS FROM THE CEILING SO AS TO REFERENCE THEM AS SPATIAL PLANES ALSO TURNING.

THE RED FLAG DRAWING TAKES UP THE THEME I MENTIONED OF IMAGINING CARAVAGGIO AS WORKING FROM HANGING SHEETS OF OILED PAPER IE VELLUM PERHAPS WORKING OIL PAINT INTO THE TRACING COMBINED WITH CAMERA OBSCURA, THE SLATS IN THE FLAG THEN ARE ALSO RELATED TO THE JOKES ABOUT BLIND DRAWING (I SPENT FIRST 20YEARS OF MY DRAWING LIFE DRAWING BLIND, BUT IN THE COMPUTER REALM THE INTEREST IS AT A META LEVEL NAMELY THAT STROKE PRODUCTION IS CONCEALED FROM WHAT YOU CAN SEE, JOINTS ARE FASHIONED TO RHYTHM IN THE MIND... IN GENERAL I AM EMBARKING ON KITING "QUOTING CARAVAGGIO"IE A BOOK BY BAL FASHIONED ON THE EVENT OF AN EXHIBITION WHICH I AM REVERSING BY CREATING A COUNTER CRITICISM IN MY ART OF HER CRITIQUE: MOSTLY IN THE MANNER OF RELATING DRAWING MORE STRONGLY TO VISUAL RHETORIC THAN APPARENTLY INTERESTS HER. SHE SEEMS CURRENTLY ON A SOCIOLOGICAL VENTURE OF CREATING PLAYS AND A VIDEO IN A BRIEFCASE IDEA IN WHICH SEEKS OUT THE PLACES THAT STILL EXIST MOST UNTOUCHED BY CONTEMPORARY CULTURE, AS THOUGHT TO BRING THAT CULTURE WHICH HAS PROCESSED A PREVIOUS WORLD BACK INTO ITS OWN STILL EXISTING RESONANCE. AS FOR ME, WELL, LIKE DEKOONING SAID, THE ONE THING THEY CAN'T TAKE AWAY FROM ME IS DRAWING...

ON KITING A QUOTE- BAL'S :QUOTING CARAVAGGIO : THE SUBTITLE A PREPOSTEROUS HISTORY RELATES PRE- AND POST IN AN INTERESTING ASIDE: HER PROJECT TO CONSIDER THE BAROQUE DEVOLVES ON THE IDEA OF ABROGATING THE IDEA OF APPEARANCE TO HOW APPEARANCE IS DONATED AND IN THE COURSE OF THE BOOK HER NARRATOLOGY ARRIVES AT DEIXIS AS THE IDEA OF CREATING THE DIALECTICAL MOMENTS AS SUCH BY WHICH MULTITUDE OF CULTURAL REFLECTIONS SETTLE ABOUT THE ISSUE SHE IDENTIFIES IN A SYMPOSIUM WHICH MOTIVATED HER PER REVISIONS OF THE BAROQUE, WHICH IMPLICATES A HOLDING TO VIEW OF THE REVIEW AS SELF MANIFEST TO DEVELOPING ETHOS. BEHIND THE IDEA OF APPEARANCE HOWEVER, AND IN CONCERT WITH THE BAROQUE INTEREST IN IRRATIONALITY,, IRRATIONAL NUMBERS, ENFOLDING AND SO FORTH (THE SURD OR ALOGICAL ASPIRATION OF SPEECH TO VENTURE) THERE IS THE SOURCE "APPEIRON" OR THAT INFLECTION OF GENESIS SET FORTH BY ANAXAMANDER INTO PHILOSOPHY BY WHICH THE WHOLE AND THE PART HAVE QUALITATIVE AND QUANTITATIVE TENSIONS IN WHICH THE REFLECTION OF MIND REMAINS SUBJECT TO CREATIVITY AND MIRRORS NOT ASPECT BUT BEING. "APPEIRON" DOES NOT OCCUR IN THE ANAXAMANDER QUOTE. HE USES KREWN OR TO HAND OVER, AND IT IS THIS "DRAWING" SENSE WITH WHICH I MAKE MY OWN QUICK DETERRITORIALIZING OF ANY OTHERNESS.

THE HISTORY OF THE HISTORY, THAT WHICH IS OUTSIDE THE REALM OF REFERENCE IS SYMBOLICALLY ENCODED WITHIN THE BAROQUE HABIT OF RELATING A SPACE OUTSIDE OF THE PICTURE AS PART OF ITS GENESIS IF NOT EVIDENCE: AND SO THE "TYMPANUM" STRUCTURE CARAVAGGIO ALWAYS QUOTES COMBINES SOUND AND SIGHT, TYMPANUM MEANING DRUM, AS IN EAR, OR DRUM AS IN VAULT SUCH THAT THIS ENFOLDING PERTAINS TO HIS SENSE OF MEASURE VIA A SERIES OF COILS, WHICH ALSO RECOILS AND RECALLS IN THE HAND OVER HAND EMBRACE OF THE VISION THE QUALITY OF DRAWING UPON A SUBJECT MATTER IN WHICH THE ACTIVITY CHECKS ITSELF AS IT GOES, ADJUSTS, IS PART OF ITS OWN PERCEPTION.

THE OBJECT OF THE SCHOLAR IS A SIMILAR EVIDENCE- BAL WISHES TO MAKE A PHILOSOPHICAL CRITICISM WITH THE AMPLITUDE OF THE ART GENESIS AND THUS HER OTHER IS ALSO AS OBJECT DUCHAMPS, GLASS, SIMILARLY , WITHIN HER BOOK QUOTING CARAVAGGIO A PREPOSTEROUS HISTORY SHE TAKES SUCH PRE AND POST POSITION SUCH AS PERTAIN TO LACAN'S CHAIN OF SIGNIFIERS AND THIS MORPHOLOGY SHE CAN DEVELOP THROUGHT THE ARTISTS SHE SIMULTANEOUSLY QUOTES VIA HER USE OF THEM AS A FOUND OBJECT: AND EXHIBITION, ONE OF WHICH IS HATOUOM'S " CORPS ETRANGER" A VIDEO PROJECTION UPON THE FLOOR IN AN ENCLOSED CHAMBER OF WHICH THE SUBJECT OF INTERNAL VIDEO OF BODY WITHIN THE POST ANTE CHAMBER IS A SYNECHDOCHE SHALL WE SAY BUT IS AS WELL A REFLECTION OF DUCHAMPS GLASS AT UPPER REGION IN WHICH THE "SCISSORS" PERMITS AS SCION ITS OWN DE-SCISION AS REFLECTING UPON ITSELF PHILOSOPHICALLY.

ASSUAGING SAUSSEUR: MY INPUT IS TO RELATE SAUSSEUR AS SHE CONTRASTS WITH THE PIERCE RELATION OF SIGNS (MATISSE'S STATIONS OF THE CROSS GIVES FABRIC OF SUCH , FOR EXAMPLE) IN HIS ROLE OF RELATING THE STRUCTURING OF PROTO INDO EUROPEAN LANGUAGE ROOTS AS A MORPHOLOGY. THE INNER SIGNIFICATION OF THIS PROCESS IS ITS POETIC BY WHICH IS ASSIMILATED INTO SANSKRIT AND GREEK IT SENSE OF GENESIS AND MAKING, AN ASPECT OF WHICH IS THE DISCOVERY MADE BY SAUSSUER THAT THE SOUNDS WERE LINKED OUTSIDE OF THEMSELVES BY A GRAVITATION TOWARDS AND A SOUND, AND THIS ASPIRANT AS TAKEN UP TO CREATE VOWELS BECOMES ALSO A PHILOSOPHIC QUALITY OF THE GREEK OF THE ASPIRANT AS "SURD" THAT IS THE EXPRESSIVE CHARACTER ALSO ELUSIVE, LIKE RHEI PANTA OR FLUX WHICH IS THAT OF THE IRRATIONAL, AS IN ALSO IRRATIONAL NUMBERS, BY WHICH THEN THE APPEIRON OR ARCHE ARE LANGUAGE OF BECOMING, AND NOT TO BE CONFUSED WITH AN OVER IDENTIFICATION TO "INFINITY" , BUT RATHER QUALITATIVE RESOURCE.

IN MY DRAWING I HAVE TAKEN THE IDEA OF APPROXIMATING THE QUALITY OF PROJECTING A VIDEO ON A CROWD WITH A CELL PHONE AS ONE WANDERS THROUGH THE SHAPE AND MASS OF THEIR SERPENTINE WHICH VERTS AND INVERTS, LIKE THE CARAVAGGION PAINTIN ON A CONVEX MIRROR WHEREIN THE OBJECT PAINTED INHABITS AND INHIBITS THE OBJECTS IT MAKES AND WITHHOLDS. THE "CROWD" ARE STRIPES, SOME OF WHICH I HAVE "EXPLODED IN VIEW LIKE THE MEDICAL IMAGING AVAILABLE HATOUOM....AND IN GENERAL I MAINTAIN THE IDEA OF WORKING AS THOUGH FROM HANGING SHEETS OF PAPER AS I ENVISION CARAVAGGION USING VELLUM IN TRANSPARENT FLAGS AS IT WERE WHICH ALLOWED HIM TO REFERENCE AN INTER PLANALITY WHILE COILING HIS OWN SYSTEM OF ART MEASUREMENT AS A KIND OF VISUAL AND PHYSICAL BRACI THAT WERE HIS DRAWING AS I SEE IT. THE ISSUES THAT EVOLVE THEN ARE SUCCESSIVE VIEWS, SIMULTANEOUS MORPHOLOGY, THAT WHICH SUCCEEDS AND DOES SUCCEED, THAT WHICH IS CONSISTENT AND THAT WHICH IS A CONSISTENCY, TO BE IS AS IS IN OTHER WORDS AND SO ALSO MY SENSE OF THE ETCHANT WHICH DISTRIBUTES A MATRIX TO TIME ON THE ONE HAND SYNCHRONOUS AND ON THE OTHER DIACHRONOUS, , THE ETCHANT THAT IS A REVEAL, AND THE ETCHANT MORE A RUBBING THAT HAS ITS OWN CONSTRUCT...

I SEE CARAVAGGIO AS RELATING HIS CONTINUAL USE OF A TYMPANUM STRUCTURE TO BE HIS PICTORIAL MEASURE INTRODUCING BRACI- MEASUREMENT OF ROPE AROUND ELBOW IN THE TROPE BY WHICH THE ROPE IS CHORD, MUSIC OR SOUND OR TWINE, TYMPANUM MEANING DRUM, AS IN MUSICAL, OR VAULT, THE PUN PERTAINS TO THE GENERAL “ABACCIARI” OR STRUCTURAL APPROACH BY WHICH A WINDING MEASURE WAS APPROPRIATED FROM MICHELANGELOS DRAWINGS FOR THE LAURENTIAN CHAPEL TYMPANUMS, AND ALSO BORROWING FROM THAT ARTIST THE COILING OF HIS UNDERCUT FORM RESEMBLING HIS PERSONAL SIGNATURE “M’... THEREFORE IN MY OWN TROPE I RELATE THE IDEA OF HANGING SHEETS WHICH PLACE SCALE IN LIMBO BUT AVAILABLE TO THE GENERAL SENSE OF AS DEKOONING PUT IT THE SPACE BETWEEN MY ARMS OR MATISSES “KNIFE THROWER AND COWBOY”...

OUT OF THE BAROQUE THEME SHOW AS FOUND OBJECT BAL USES FOR QUOTING CARAVAGGIO: A PREPOSTEROUS HISTORY I AM HERE REFERENCING JEANETTE CHRISTIANSON'S JELLO SEATED CHAIRS(A SUBTEXT IS THAT IT IS VERY HARD TO MAKE WORDS CREATE THAT DESCRIPTION?)- LINED UP IN FRONT OF A N ARCHITECTURAL FAÇADE IN THE GENERAL QUOTE THERE OF THE LAURENTIAN LIBRARY BY WHICH I ASSUME CHRISTANSON INDICATES THE TYMPANUM STRUCTURE CARAVAGGIO USES TO ADVANCE THE COMBINATION OF SIGHT AND SOUND AS CO-STARTLING THE SENSES AS THEY PLACE AND DISPLACE EACH OTHER ALSO HAS THE UNDERGROUND REFERENCE TO MICHELANGELO AS CARAVAGGIO'S FIRST NAME AND THE FACT THAT MICHELANGELO LITERALLY WORKED UNDERGROUND, IN HIDING , ON THE LAURENTIAN PROJECT CONCEALED IN THE CRYPTS WHERE HE OUTWAITED THE WRATH OF POPES. ANOTHER ARTIST IN THE EXHIBITION JACKIE BROOKNER HAD PRESENTED LICHENS GROWING ON A TOUNGE OF LAVA, AND THE IDEA OF APPROPRIATING A TOUNGE APPEALS TO ME AND I INDIRECTLY QUOTE THE IDEA IN MY DRAWING WHICH CONTAINS A SIMILAR SLIP FORM. FOR THE JELLO IDEA (WHICH RELATES AS SUCH THE IDEA OF VITREOUS SUBSTANCE, TRANSPARENCY, COUSINS OF GLASS AND ALSO GLOSSUM OR THE COLOR AMBER AS A SPECTRAL FORERUNNER) I RELATE THE SIMPLER IDEA OF A PHOTOGRAPHIC GEL WHICH APPEARS TO CONDITION THE WORK AS A FOOTNOTE.

OCCUPATION WHERE OCCU-PATION INDICATES EYE TO HAND CONVERGANCE AND DIVERGENCE SEEM THE CHARACTER DELEUZE BESTOWED AS THE POTENTIALS OF VARIANCE WITHIN SUBSTRATA OF DISCORD TO SELECT AND ELECT SOME NOTION OF MOTION WHERE THEN THE ARISTOTELIAN IDENTIFICATION TO POTENTIAL IS MET IN THIS DISLODGE OF CHARACTER AND KIND TO XEUXIS OR THE LEXICAL BLENDING OF WHAT IN CARAVAGGIO IS PASSAGE: THE SINGULARITY OF BEING IN TWO PLACES AT ONCE SUCH AS CHIA-ROSCURO MARKS OF SCRIBE OR INSCRIBE PER ORIGINARY PROTO INDO EUROPEAN SKHAR OR SCISSION. THE PIE BELONGS TO SAUSSURIAN ETYMOLOGY AND FOR BAL LACAN DEVOLVES TOWARDS PIERCE THE SEMIOSIS RESISTING ONLY MORPHOLOGICAL ENDOWMENT WHICH SHE IDENTIFIES SIMULTANEOUSLY TO DELEUZE AND OF THE MOMENT SHARED BETWEEN LACAN AND DELEUZE MAKES HER OPENING OF RELATING HER OPTION TOWARDS GENDER STUDIES IN WHICH A BIAS IMPLICIT IN THE SUBSTRATA OF RECOGNIZING THE OTHER IS SUCH THAT THE HOMULUCRAE OR INNER PERSON IS ALSO THE REFLECTION WITHIN OF GENESIS ON DUAL FRONTS TO BEGIN WITH.

YET LACAN IS HIGHLY INTERESTED IN MARKING HAND AND EYE MAPPING TO THE TORUS OR SELF MAPPING OF FORM IN THE MAKING WHICH THEN IF ONE RELATES THE SAUSSURIAN APPROACH TO WHAT FOR EXAMPLE BECOME ESPERANTO OR A BRANCHING OF MORPHOLOGICAL EVENTS THE RHIZOME OF DELEUZE WHICH HE (DELEUZE) POSITS AS AGAINST ONLY (SUCH) ARCANES BRANCHINGS OR (THAT) ARCHE OR GENERATIVE PRINCIPLE BERENSON MODIFIES TOWARDS ITS INFRASTRUCTURES. THIS AS DEVOLVEMENT FORCE MAY BE SEEN A BRIDGE BY WHICH ABROGATION AND DEVOLVEMENT AS PRINCIPLE PRINCIPALS BECOME AS THOUGH MALE AND FEMALE LEADS IN THE INTERPOLATION AND INTERPELATION OF PROSODY AS FALL UPON THE RITES OF PASSAGE SUCH AS A MOMENT SHARED HAS SPATIAL IMPLICATION WHICH BAL NOTES FURTHER IN THE CASE OF ANTHROPOLOGICAL STUDIES IS LIKEWISE A STUDY OF SPACE LEADING TO THE CONCEPT OF SHARED TIME GENERATED BY THE ACT OF STUDY. IN CLASSICAL STUDIES THIS PAIRING IS RIFE, APOLLO AND ARTEMIS AS BROTHER AND SISTER ARE THE FEMALE LEADS MIRRORING ZEUS AND DIANNA AND GENERAL MALE FEMALE PRIMORDIAL THREADS SUCH AS STRIFE AND CHAOS DRIFT FROM THE ADJACENT WORLDS TO GREEK PRESOCRATICISM AND SO AMONG THE RHETORICAL LEADS WHICH BAL STRUCTURES AS HER FRONT IT IS WITHIN A POSITING OF NARRATIVE STUDIES SHE PLACES TO HER CAREER AS AN OPENING FOR RHETORIC TO SPIN ITS PREFERENCE FOR PHILOSOPHY WITH ART AS IT S TORUS AND EVENTS MEETING THE CIRCUMSTANTIALITY OF SPLINTERED FATE FORTUNE CIRCUMSTANCE AND LUCK WHICH MARK REALIGNMENTS BETWEEN THE ADJUNCTIVE "FRAME" TO THE TRANSITIVE EVENT, HER RHETORICAL LEADS AS SHE QUOTES THEM TEND TO BE "ENELLAGE" (ELABORATED TOWARDS "TRANSDISCIPLINARY"), ALSO A FORM ELLIPSIS OR A USE OF THE TILD IN HER WRITING AS A KIND OF SIGLA,... FOR HER CARAVAGGIO IS THE PERSONIFICATION OF THAT SENSE OF THE OTHER WHICH SPLINTERS THE MIRROR (ONE MAY THINK ALSO HERE OF SMITHSON AND HIS "MIRROR DISPLACEMENT" AND ENANTIOMORPHIC MIRROR IN WHICH THE DOUBLE REFLECTION IN THE LATTER CASE STATES HORISMUS TO LITOTES). WE MIGHT AS WELL ALSO , FORM A SAUSSURIAN MOMENTO TOWARDS LOOKING AT THE WORD CARAVAGGIO WHICH PLACES CARA OR THE SINGULAR SOURCE OF WHITE MARBLE FROM THE CARA QUARRY, AND "VAGGIO" WHICH IN THE CASE OF VAGINA MARKS THE IDEA OF VAGUS OR WANDERING TO PASSAGE BETWEEN VULVA AND UTERUS. THIS OPENING UPON A LABYRINTHEAN RECOURSE AS SENSIBILITY INFORMS THE SENSE OF OTHER, I HAD NOTICED FOR EXAMPLE THAT BALS EARLIER WRITING ON MARY SEEMED TO CARRY THE ECHOES OF THE STORY OF THE STONE- DREAM OF THE RED CHAMBER, THE LATTER INVOKING A PARADIGM OF GUANYIN AS RELATED TO A NARRATIVE WITHIN A MALE CHARACTER RAISED IN FEMALE CLAN WHICH HARBORED A NUNNERY(SIMILARLY HAMLETS "GET THEE TO A NUNNERY" IS AS THOUGH HE IS TALKING TO HIMSELF VIA HIS SENSE OF OTHER)... ON A QUERY SHE AFFIRMED THAT SHE "WAS AWARE OF THE BOOK" AS HER CARE-FULL STATEMENT... AS DELEUZIAN ASIDE I WILL CONTRIBUTE IT INTERESTS ME THAT BUDDHISM AS A KIND OF RHIZOME IN WHICH EAST AND WEST HEADINGS BETWEEN THE INDIAN AND GRECO INDIAN MIRROR WHICH UNDOUBTEDLY ENABLE THE GUANYIN CULT VIA GUANDARA ARE FORMED BETWEEN THOSE THREADS JUST MENTIONED AS PSYCHOLOGICAL-ANTHROPOLOGICAL MIRRORS AND THEN AGAIN THE PHYSICAL MIRRORS WHICH CASTIGLIONE WHO INHABITS THE NARRATIVE OF THE STORY OF THE STONE DREAM OF RED CHAMBER ACTUALLY INITIATED IN TRADE CONNECTIONS WHICH THE CHINESE IMMEDIATELY SPLINTERED IE CUTTING MIRRORS INTO ARCHITECTURAL DECORATION AS THEY ARRIVED SOURCED FROM CASTIGLIONES VERONA CONNECTION TO CHINESE PORT HANGSCHOW. WHAT INTEREST BAL IN QUOTING CARAVAGGIO, OR RATHER IS AMONG HER INTERESTS, IS TO TREAT KINDLY THE VERY IDEA OF ART WHICH ART ENDEAVORS TO DISLODGE AND TRANSPORT TO A NEW HISTORY, FOR AT RISK IS THE IDEA OF A CONTINUUM WHICH SHE SEES THE SEMIOTIC STRUCTURE OF SAUSSUR, HOWEVER IN THE RELATION OF PIE TO SANSKRIT AND GREEK I TEND TO SEE INSTEAD THE ESSENCE OF "TRANSDISCIPLINARY" ON A META LEVEL OF THE TRANSITIVE LANGUAGE DEVOLVEMENTS... THAT IS ART FRAMED TO THE ADMIRER BERENSON IDEA OF "POSSIBLE WORLDS" WHICH ELIDING FROM A VOLTARIAN "BEST" ALLOWS THE IRONY OF THE CONSTRUCTED TOPESTHESIA WHERE ART BECOMES A NARRATIVE, OR RATHER AN ART FORM OF THE IDEA OF ART. THUS EVERYTHING OPEN TO DECONSTRUCTION REMAINS AS THE OTHER, A PERHAPS COMPLETE FABRICATION AND FALSEHOOD, BUT ALSO A THREAD, A FORMAL VIEW BECOME A STAGE MOMENT.

IN MY WORKS HERE I TAKE UP THE THEME OF NON CARRA MARBLE AS RECEIVING MY CONFIGURATION, THAT IS MARBLEIZING IS A FORM LABYRINTH. THIS IS AS THOUGH IN OPPOSITION TO PICASSO'S VOLLARD SERIES "SCULPTORS STUDIO" IN WHICH THE WHITE PAGE BECOMES EMBLEMATIC OF WHITE MARBLE AS THE TOPESTHESIA OF ART SCULPTURE. THE TOPESTHESIA CARRIES- CARRA OVER AS DELPHIC QUARRY TO ABSTRACT ART: WHAT DOES BRANCUSI CARVE? WHITE MARBLE. WHAT DOES BOURGOIS CARVE? WHITE MARBLE. TIEPOLOS 4 CONTINENTS PAINTING SIMILARLY TRANSPORTS THE 4 RIVERS THEME TO A DIFFERENT ZONE OF COLORIZATION IN WHICH SEEMINGLY THE HIGHLY SUPPORTIVE PRINT SERIES WHICH STATE HIS INTEREST IN AMBIGUITY SHIFT FROM VALUE TO CHROMATIC SKEINS AND SKIES. THE COMPUTER ALLOWS ITS OWN HAPTIC DONATION OF TECTONIC PLATES AND THE CONSONANCE OF DRAWING OUT A STATE OF MIND WITHIN THE MOODS OF ART AS AN ART STATE.

THE SHAKESPEARIAN “FAIN” LINKED TO FEIGN GIVES THREAD LINKING HEIDEGGERS EXPLICATION OF ALETHEIA AS RELATING TO PSUEDOS OR THE FORMER AS CLARITY AND THE LATTER OBSCURITY, AN OBSCURITY HAVING TO DO WITH A SENSE OF OTHERNESS WHICH INCORPORATES THE SUBJECT AND IS A PART OF THE MEDIUM OF ITS PERCEPTION VIA TENSIONS AND OPPOSITION, CORRELARIES AND SO FORTH. BERNINI’S APOLLO AND DAPHNE HAS WRITTEN ON BASE A COUPLET WHICH RELATES THE ELUSIVENESS OF FATE, FAME, HAPPINESS TO METAMORPHOSIS AS HIS SUBJECT. THUS THERE IS A KIND OF IRONIC RELATIONSHIP TO FAUX WOOD AS IT APPEARS IN CUBISM, THE RINGS OF WOOD LIKE THE WINDING MOTIF OF CARAVAGIOS DRAWING MODE ARE A HISTORY, AS FAUX WOOD A FALSE HISTORY OR RATHER, A CONSTRUCTED HISTORY IN ITS WAY REAL TO THE MOMENT. I USE FAN LIKE STRUCTURES AS A RIPPLE OR ECHO AROUND AN IDEA DERIVED FROM THE CYLINDER SCULPTURES WHICH SERRA CREATES IN HIS OWN LABYRINTH- INTERESTED ON MAY PART IN RELATING TO SCULPTURE AS A VERITY TOWARDS THE TOUCH OF DRAWING AS BEING IN TOUCH WITH REALITY. HE ALSO INTERESTING BEGAN HIS CAREER FROM HIS POETRY AND CREATING A LIST OF SCULPTURAL JUNCTION WORDS. IN THE CASE OF RELATING TO BAL’S PROJECTION OF BAROQUE CO SUBSTANTIATION WITHIN “SHARED SUBJECTIVITY” AS SHE PUTS IT I TURN TO CHIARO-SCURO AS A WORD CARRYING THE MEANING OF A PATTERNING MOTIF ALONG WITH CHIARO AS COGNATE OF KAIROS OR SUBLIME CLARITY, AND SCURO A COGNATE OF SKHAR OR THE RHYTHMS OF INTERPELATION AND INTERPOLATION AT THEIR OWN CANONICAL LEVELS IN FORM-BUILDING BEGINNING IN NEAR SPACE.

IN BOY BITTEN BY LIZARD CARAVAGGIO PLACES AN ENIGMATIC METAMORPHOSIS MORE PRE CONSCIOUS THAN SUBCONSCIOUS BY WHICH THE CHILD MAY HAVE ENCOUNTERED THORN OR LIZARD, THE RECOIL OF THE ACTION IS LINKED TO HIS PAINTING MODE OF MEASURING OUT COILS OF ACTIVITY WHICH THEN RECALL THE HERACLITEAN "THE WAY UP AND DOWN MEET AT THE POINTS OF A CIRCLE"... BAL RELATE SUBCONSCIOUS TO CULTURAL INTEGRATIONS OF CREATING EXPERIENCE AS BEING AT A CROSS ROADS SHE OPENS TO DISCUSSION VIA A CODING OF THE IDEA OF INTERPELLATION TO MARK IN NARRATIVE STRUCTURE A SECOND PERSON ABEYANCE OF FORE TELLING WE MEET FOR EXAMPLE IN DEKOONING STATING HE ALWAYS NEEDS TWO INFLUENCES, ONE TO CONTRADICT THE OTHER, THUS ALSO THE OFTEN ROCK BAND IDEA OF CREATING AN ALTERNATIVE IDENTITY HARD ON THE HEELS OF THE RHETORICAL STANDARD THERE OF RELATING TO LITOTES OR DOUBLE NEGATIVE = POSITIVE CONDITION OF REAPPRAISAL. AS I SEE IT THIS WOULD BE RELATED THEN AS "PRECONSCIOUS", AS THE ART MODE IS ALWAYS ALREADY IN MOTION SO TO SPEAK AND SPEAKS LESS TO A DIFFICULTY LADEN HIDDEN MOOD OF SUBCONSCIOUS THAN THE AMPLENESS OF A FORTHCOMING METONYMY OF MIND AND MATERIAL CO-INDICTMENT.

THE TERM INTERPELLATION SHE USES FOR SECOND PERSON NARRATIVE MAKES SENSE TO MY OWN HISTORY OF A CERTAIN MOMENT OF GENESIS MARKED TO THE IDEA OF PHOTOGRAPHING BRUSH DRAWINGS (I WAS DETERMINED TO DISOLVE THE DIFFERENCE BETWEEN BRUSH AND NON BRUSH THROUGH A RHYTHM OF SYNCOPATED THIRDS) IN MY NEAR ENVIRONMENTS FROM OUT OF HAND, HAND AND DRAWING ONE INTERPOLATION IN PHOTOGRAPH AND ON THE OTHER HAND THE DRAWING TRANSFORMING THE PHOTOGRAPH INTO A KIND OF PRINT NEARER INTAGLIO OR ETCHING ORIGINS IN SPIRIT OF ENCOMPASSING DRAWING AS SUCH. THE SENSE IT MAKES TO ME IS IN THE RELATION TO THE SAUSSERIAN PIE MODE I ELICIT OF PEI OR TOUCH/WEAL, WHICH INFORMS INTERPELLATION IN THE DIRECTION THEN OF THE WAY UP AND DOWN I MENTIONED LINKED TO CARAVAGGIO'S "BRACI" METHOD (MEASURING OUT ROPE OVER FOREARM COGNATE OF THE MORE ABSTRACT YET PHYSICAL "ABRACIARI" OF ITALIAN INVOLVEMENT)

IN THE FIRST DRAWING HERE I HAVE RECALLED TWO OF THESE INTERPELLATION PICTURES WITHIN MY PRESENT FRAME AND THE HAND PHOTOGRAPHED SHOWS PELATES IN THE SENSE OF CARRYING THE FEELING OF "THE BITE OF THE PRINT"... WHILE MORPHING INTO MY IMMEDIATE DRAWING... THE DRAWING HAS A NEAR ASSOCIATION FOR ME OF RELATING TO THE CURRENT CONSTRUCTION IN CHINA OF HUNDREDS OF NOW EMPTY CITIES (GO AHEAD GOOGLE IT) WHICH ARE MEANT FOR FUTURE GENERATIONS WHEN INEVITABLE FLOODING DUE TO CLIMATE CHANGE FORCES THE EVACUATION OF THEIR SHORE LINE CITIES. NOW THAT IS WHAT I CALL PRECONSCIOUS... IF NOT PRECOSCIUS...

MATRIX WORLD- CONANANCE SYLLABLES-ATTRIBUTES –IMAGES: BEGINNING WITH AN ANAGRAM OF BERNINI'S ECSTASY OF ST THERESA =/ SOFT AESTHETIC SECRECY/ ON THE ONE HAND OR ON THE OTHER ANAGRAM= /SECRETARY OF EASTER THEATRICS/ THE FIRST DRAWING IS MEANT AS A CONSONANCE TO A SET OF ETCHINGS NAUMAN MADE RELATING TO MUDRA SIGNS (HE WAS A TOPOLOGY STUDENT IN MADISON AS HIS ORIGIN I BELIEVE I OWN BOOK ON MUDRA HE SOURCED FROM HIS INTEREST IN RELATING TOPOLOGY TO HAND PACT SIGNS) : HE DREW SINGLE HANDS-MEANING THEN THE SOUND OF ONE HAND CLAPPING AS IT WERE... I VIEW THE PAIRING TOPOLOGICALLY FROM THE REVIEW OF BERNINI'S ECSTASY OF ST THERESA AND THE EQUALLY FAMOUS DRAWING WHICH ESSENTIALLY TAKES THE ADAM DRAWING OF MICHELANGELO WHICH PROJECTS A BRACING OF DRAWING HATCH WHICH INFLUENCES ALL SUBSEQUENT MANNERIST DRAWING WORKS AS A KIND OF PACT SIGN IN ITSELF, BERNINI HOWEVER MOVING FROM THE VERTICAL PLANAR PROJECTION TO THE UNDER CUT OF THE JAW AS HIS FOCUS.

MY TACT TO THE PACT ATTACK IS TO INDICATE AN ABSTRACT TOPOLOGY OF THE HAND: A CONE SECTION WITH TERRACES CUT INDICATING THREE ENCLOSED FINGERS TO PALM FORMING THAT CONE TERRACE AND ABOVE THE OPPOSITION THUMB LOOP AND FORE FINGER LOOP AS THE ESSENCE OF THE HUMAN GRIP.

SYLLABLES OF COURSE FORM TO THE "O" OR MANTRA SOUND WHICH IS SPECTRUM POTENTIALS NOW TRACED TO THE PALM OF THE HAND. HISTORICAL THE H SOUND OF GREEK EMPHASIS LINKED TO BIFURCATION IN PIE OF VOWELS TO CONSONANTS AND THE SURD OR SUBLIME SENSE OF "HYPSOS"- ALOGON OR ONTOLOGICALLY UNSAYABLE...

ATTRIBUTES AS THE ASSOCIATIVE TROPES OF THE DRAWING LANGUAGE IMAGES HAVE TO DO WITH CREATIVE PROJECTION OF PERCEIVED POTENTIAL.

THE CAMBODIAN DANCERS OF RODIN GAVE THE HAND PACTS WHICH MIRRORED HIS OWN DRAWING IN A TRANSFERENCE: BUT THE DEEPER TRANSFERENCE IS THAT OF THE GUANDARAN BUDDHISM BY WHICH THE HAND PACTS ENDOWED OF THE LANGUAGE PROGRESSION BETWEEN PIE SANSKRIT AND GREEK THE LINK BETWEEN ABHO OR BRIDGE AS BECOME BUDHA OR BUD ANK LINKED VIA PEI OR TOUCH AND WEAL TO APEIRAN, OR ORIGIN IN WHICH PEION BECOMES BUD OR WARD IN THE GREEK AND MIGRATES MEANINGS TOO PYRUS OR FIRE AS VISION LINKED TO THE HAPTIC BREATH, SURD OR ARATIONAL EXPRESSIVE, AND TOUCH AS KINDLING HAPTIC TO HAPPENSTANCE OF WHICH THE PACT SIGN FOR UNOPENED BUD IN SANSKRIT KAMALA SHOWS IN THE HERACLITEAN FRAGMENT: EDAWN METABAL-EIN KA KAMATOSEOTI TAOIS AUTOIS KAI ARCHETHAI EIKATEIN ADAWKEIN ... MAYBE WE LINK CAMATOS TO COMATOSE BUT THE MEANING AS BUD IS THE CONSTRUCT WHICH FORMS "BUDDHA". KHAN TRANSLATES THE HERACLITEAN FRAGMENT AS IT IS WEARINESS TO ALWAYS TOIL AT THE SAME TASKES AND BE EVER BEGINNING". I SEE IT MORE AS SAYING IT IS COUNTERPRODUCTIVE TO MARK ORIGINS TO FLUX.

DIGITAL SPACE-TIME CAN BE COMPARED VIA THE COMPRESSION, PIXILATION –RASTER VECTOR FIGURE GROUND ARRIVALS TO THE FRESCO EXPERIENCE WHERE THE PLASTER IS WET AND TAKES THE PAINT OUT OF THE BRUSH EARLY IN DAY AND MID DAY ALTERS TO A SMOOTHER TRANSFERENCE WHICH ROUGHENS IN EVENING: OIL PAINTING HAS COROLLARY THAT LOADED BRUSH FIRST IS TAKING BACK THE PIGMENT , GRADUALLY THE GROUND PEELS PARTICLES OUT OF BRUSH AS BECOMES CLOSER TO DRY BRUSH: THE SPATIAL EXPERIENCE OF “PASSAGE” THAT A TONE CAN BE IN TWO PLACES AT SAME TIME , ALTERNATELY, A SPACE CAN BE SEEN AT TWO DIFFERENT TIMES AS IN SMITHSONS SITE-NOT SITE OR MORE SIMPLE A QUARRY AND ITS EXHIBITS HENCE. OR AS THE TRADITION HAS IT “ THE CONDITIONS OF EXPERIENCE ARE SIMULTANEOUSLY THE CONTITIONS OF THE OBJECTS OF EXPERIENCE” AS A HEIDEGGER RELATES KANT AND WHICH OVERALL IS AN EXPLICATION OF THE FUNDAMENTAL NATURE OF WHAT IS MEANT OF RHETORIC- ETHOS PATHOS, DIALECTIC AND THE RESIDUAL DISCOURSE WHICH PROMPTS CONSCIOUSNESS AT NEXUS OF TROPE AND DETERRITORIALIZATION VECTORS TOWARD EXPERIENCE AS RELATIONSHIP.

I WOULD SAY IT IS LIKE THE CELLULAR GOLGI APPARATUS OR LIPID STRUCTURES WHICH ENFOLD THE ENZYME WHICH RECOGNIZES THE STRUCTURE IT IS KEYED TO METABOLISE (WOULD MAKES SENCE DIABETES HAS TO DO WITH AN OVER ENFOLDING IN LIPID STRUCTURES INHIBITING READING). THE PARTICLE IN LANGUAGE THEN IS ADVANACED AS ADJUNCTIVE AND RESTS IN THE MATRIX OF VISUALIZATION AS TRANSITIVE (LEJA “VISION IS TRANSITIVE”) THE RELATION OF PSYCHOLOGY AND PHYSICS TO PARTICLE RESTS THEN IN THAT LANGUAGE PRECONSCIOUS WHICH FOR EXAMPLE THE GREEKS HIGHLY PRECONDITIONED BY ELABORATING MANY MORE PARTICLES OR CONNECTIVES THAN WE DO, AND WHICH REFLECT THE INHERITANCE FROM SANSKRIT OF THE MANY EXPRESSION WORDS FOR DRAWING AS THE ESSENCE OF ALL STATES WHICH MANFIEST IN THEIR FORTHCOMING, THIS FORTHCOMINGNESS THEN THE ESSENCE OF HEIDEGGER’S QUESTION OF WHAT IS A THING AS A TAKE ON THE EINSTEIN “THINK THINGS NOT WORDS”... THINGS BEING THAT WHICH ARE DRAWIN TO PERCEPTION, WORDS AWAITING THE VERB TO FORM THE THING.

TROPENTROPY DYSTROPHY: DUCCIO SERIES ANA-ISOTROPIC IMPLICATE WITNESS (IS ALL MIXED UP) INVERSE DOUBLE....PLEASURE AND HYPERPLASIA OF TOPOSTHESIA.

DUCCIO'S FLYING WHIT (E) IS OUTTA SITE BECAUSE ITS NOT WHITE BUT COLOR (TRACERY).

FORMAL COUNTERPOINT OF COLOR TO SPACES BETWEEN MARKS : A PAINTING BY PIERO OF TAKING SHIRT OFF OVER HEAD GIVES THE SYMBOLISM OF HISTORY AS A REVERSE READING OF EVENTS... BAL IN QUOTING CARAVAGGIO GIVES AN ELABORATE SYNTHESIS OF THE IDEAS OF WHITE AS A MIRROR LIKE LIKE COLOR, WHICH IN THE CONDITIONALITY OF THAT ARTIST POSE THE CHROMATIC AND VALUE TO COUNTERPOINT. I AM MORE INTERESTED IN DUCCIO THAN CARAVAGGIO THEREFORE IN THE MATTER OF ART RELEVANCE OR THE CONDITIONALITY BY WHICH A SIGNIFICATION MIRRORS ITS OWN ACT THE BELOVED CARAVAGIAN SHIFT IN PARADIGM TOWARDS THE ENIGMATIC MOMENT CAN YET BE SEEN IN THE RHETORICAL GROUNDS OF DUCCIO TO PLACE THE ELABORATION INSIDE THE DRAWING-AS-CONFIGURATION COUNTERPOINT TO IMAGERY AS A CONSTRUCT GENERALIZED TO MATERIALIZATION.

**GONIA"-ANGLE": DOGGONE PET ANA-
GRAMS: TRES RICHE HEURES = HEU-
RISTIC ROSE/ ECSTACY OF ST
THERESA = SECRETARY OF EASTER
THEATRICALS:
CRITICAL ADJUNCTION WITHIN ART SE-
RIES: "QUOTING CARAVAGGIO" TO AD-
DUCING DUCCIO QUOTH RAVEN
GRAVEN SOUND OF ONE HAND HA-
HAING**

Narrative is a word formed from the Sanskrit Anawra or drawing in net: asw in the Greek as Grommets of fate likewise affords :answer-from these chord (PIE- neu) like attachments are the preliminary ontology of the neurological model of semiotics on the one hand, perhaps string theory on the other... In Duccio's work the tracery drawing signification which undoubtedly informed Picasso quite a bit is a meta narrative on a par with the Mideaval system of color to bible or Holy writ ie the flattening of the color field creates a loosening of the pictorial architecture and promotes the metanarrative. The computer gel (gel in PIE=glass) gives a color spectrum that similarly has that meta narrative in a world where there are also created an abundance of meta materials via artifacts and matrix transpositions underlying the vector. Meta narrative is just that things become interesting when you reach outside yourself, Meta narrative is just that things become interesting when you reach inside yourself.... Thus the PIE (merg) indicates Mark/merge...first marks are then not an origin but a coming together within something always already in motion. In Modern Art: Cezanne place dblue underdrawing and then color spectrum over write –Expressionism “Blue Rider”....

WITHIN ITS OWN LIONS DEN THE VIRTUAL REALM PLACES AN ASIDE ACCORDING TO A REPRESENTATION LIKE A SOLAR FLARE OR PLANETARY RING AT THE POSSIBLE UNIVERSAL OR GALAXY PLANE ENVISIONED, IN DUCHAMPS GLASS THE RADIAL SCISSORS MOTIF SUGGESTS A MARKING OF THE GLASS INTO A REVOLVING DOOR, INSTEAD, THE VIRTUAL REALM GIVES A COMPARISON OF CHROMATIC AND COLOR SCALES AS MEMORIES OF THE IDEA OF ENTROPY RE-PROPOSED TO CURRENT CIRCUMSTANCES OF THE GENERAL DISCUSSION: IT MAY BE FANCIFUL BUT I SEE DUCHAMPS SCISSORS REGION AS RELATING THE “LITANY OF THE CHARIOT” WHICH HE PLACES IN THE NOTES TO MEAN THE TROPE OF A RIDER FORM IN ARCHITECTURAL JOINERY TOWARDS “PAEN, HYM OF DELIVERY AS RELATED TO PEON OR WARD, THESE OFF OF PEI OR TOUCH/WEAL IN WHICH WHAT IS REFERRED TO THEN OUT OF CLASSICAL RELATIONS TO AN ALCHEMICAL SENSE OF LIGHT THE BELT OF ORION (THE WARDER OF ZEUS), WHOS BELT IS SERIES BRIGHT STAR ASTERISM FORMS IN STRAIGHT LINE WHICH ALSO GIRL HEAVANS OR RELATE THE HERACLITEAN “BIOS”, LIFE CYCLE OR RHYTHM AND OVER ALL THE SCISSORS REGION IS A JOKE ABOUT CUTTING OUT STARS. ORION COMES FROM THE CULTURAL SOURCE WORD URU ANA OF AKKADIAN WHICH IN SANSKRIT BECOME ANAPURANHA OR DRAWING IN NET, GREEK ANWRA OR SIMPLIFY, REVISE, ABOLISH, AND I SUSPECT SOURCE OF “RHEA” OR FLUX.. AS WELL AS “NARRATIVE” NOTE “STAR” AS DEVOLVED FROM AKKADIAN ASTARTE OR GODDESS OF BEGININGS ARE ALSO DEVOLVED OF THE PRIMORDIAL ROOT –URU ANNA...

SKI- OF SKHAR OR INTERSTICES OF RHYTHM DEFLECTED BETWEEN MATERIAL AND FORM ORIGINALLY CLOUD, BECOME EMPYREAN, AND WITH SKI-SKHAR : SKY SCRAPER. (CUTTING OUT STARS)

I BELIEVE THAT WITHIN HERACLITUS THE FRAGMENTS RELATING CHILD AS KING IN PLAY ABSORB THE “THREE KINGS” OF THE ASTERISM-BELT AS THAT GAME OF DRAUGHTS-METAPESANTAI MARK VISION, HEARING AND HIDDEN ORDER, OR INTUITION AS THE THREE KINGS OF PERCEPTION AS IT WERE.

I TAKE THE CHROMATIC TO VALU SCALE AS A RELATION BETWEEN THE OTHERWISE DISSIMILAR DUCCLIO AND CARAVAGGIO, THE WORKS ENCLOSED HERE LINK AS FEELNG FOR THE ROCK CUT BYZANTINE CHURCH WHICH INFORMS : IN THIS DRAWING I HAVE RELATED A SKYSCRAPER LIKE MOTIF AS THOUGH RELATING- PROJECTING “ANIMAL KINGDOM TO CARVING OUT REAL ESTATE >



**DIAMOND KNOT FLIP TURN JET STREAM INTERNAL
FOCALIXATION
ELISION VOCALIZATION**

**GLOSSUM-BLOSSUM” HARDLIGHT EERASES ITS MUL-
TIPLIED BASE
DIALECTICAL “ GRAVURE AND LAP**

THE WRECK OF ANTICYTHERA

EMBARKATION FOR CYTHERA BY WATTEAU HAS ODD AMBIT OF SEEMINGLY A DEPARTURE (RATHER) THAN ARRIVAL: THE ISLAND OWNED BY VENICE AS IONIAN ISLAND HOLDINGS HAD A PROXEMICS WHICH AVAILS, THE ISLAND OF ANTICYTHERA WHICH OF ITSELF IS A TERMATA OR MARK OF FURTHEST REACH OF ATTIC HOLDINGS FROM ATHENS IN ANTIQUITY AS WELL AS BIRTH-PLACE OF APHRODITE. CYTHERA THEN IS A KIND OF META NARRATIVE OF VENICE, AND ANTICYTHERA OF ALSO THE STRAIT OF ANTICYTHERA GIVES A BOTTLENECK , THE HANS CHRISTIAN ANDERSON STORY THE BOTTLENECK WHICH CHRONICLES THE DRIFT OF A BOTTLENECK AS SYMPOLIC PERHAPS OF GLASS INGOTS OF TRADE, AS WELL AS THE IRONY OF CULTURAL DETRITUS REINFORCE IN MY MIND THE META NARRATIVE DUCHAMP SEEMS TO BUILD IN HIS “GIVEN” WHICH WHILE CLOSER TO “GERSAINT’S SIGNBOARD” HAS WITHIN THAT GIVEN YET ANOTHER META NARRATIVE NOT AVAILABLE TO WATTEAU, BUT IN 19 CENTURY WAS DISCOVERED ON ANTICYTHER NO LESS THAN THE ANTICYTHERA ROMAN SHIP WRECK. IN THIS WAS THE EARLIEST ANALOG COMPUTER, IN A 13 INCHES BY 7.1 BOX DESIGNED BY GREEK SCIENTISTS WHICH HAD A MECHANICAL GEARED MODEL OF THE UNIVERSE, COULD PREDICT EXLIPSES AND TRACE IRREGALAR ORBIT OF MOON AND FOLLOW THE SUN AND MOON THROUGH ZODIAC , AS WELL AS CALENDAR. ONE SUSPECTS THIS HAS BEEN MAPPED BY DUCHAMP THEN TO HIS GLASS, AN ADDITIONAL META NARRATIVE OF CYTHERA WHICH INTRIGUES ME IS THE MIDI CANAL, WHICH WAS CONSTRUCTED THROUGH FRANCE TO THE MEDITERRANEAN IN A COMPLEX OF INFINITE VARIETY AND ARTISTIC REPOSE WHICH BELONGS TO THIS WORLD OF ARTISTIC VISION WITHIN A COSMOGENY LINKED TO EROS AND WANDERLUST.

AS A PARALLEL , IN THIS FIRST ENCLOSED DRAWING YOU WILL NOTICE THAT THE BAROQUE FOLD HAS BECOME MAPPED TO THE BAROQUE COLUMN VIA THE FOCUS ON RELATING HATCH AND DIAGONAL AS A COINFORMING MUTUAL TORUS AND CORE EVENT.

**AMONG THE TRADITIONS THE RENAISSANCE CREATED AS WELL AS BOR-
ROWED WAS THE ODD TRANSMIGRATION OF MICHELANGELO'S RIVER GOD
TO VARIOUS RESURRECTIONS IN WHICH WERE RECUMBENT FIGURES IE
SLEEPING SOLDIERS.. IN THIS DRAWING THE UNMARKED STRIP OF
COLOR IS ACTIVATED ONLY BY ITS REFLECTANCY IN OTHER COLORS...
SLEEP AS A VERSION OF "POTENTIAL" AND POTENTIAL A WORD BUILT OF
POTE OR RIDDLE IE A MIX OR CONFLUENCE OF POSSIBILITIES, IT IS NOT A
"SICK" DRAWING.... ONLY SLEEPING. THE TRADITIONS THAT FED INTO
THE BERNARDINO GOZZOLI ANGELICO EXEMPLAR WERE METAL POINT
DRAWING, GOZZOLI WAS STRICTLY IN THE CHARCOAL 15 CENTURY MODE
UNTIL SUDDENLY DISCOVERED METALPOINT AND THE QUALITY OF THIS
IS LIKE ENGRAVING IN THAT THERE IS A FEELING LIKE A TURNING TA-
BLE,THE TABLES TURN, THE FORM IS TURNED TO CREATE A TABLEAU.**

**OR “BREEDING COLORS “MIGHT SKIP A GENERA-
TION IN THE SPECTRAL VIRTUAL LIGHT: REASON
AS SUCH (THAT NOW MARKINGS ARE THE BREED)
HABITUATE “REASON” BETWEEN “RHEA” AND
“ZOON” (ZOOLOGICAL): (FIND “AREA”) IN CON-
TRAST TO RHIZOME OR THAT “ODD ARCHITEC-
TURE” ACCORDING TO WHICH IS HIDDEN IN PLAIN
SIGHT VIA SUCH PERPLEXITY... THE COLOR BE-
COME INTERSTICES BETWEEN THE SAME GATHER-
ING SPACES REFLECTIVE WITHIN THOSE ARTI-
FACTS TO A MARBLEIZING RHYTHM AT TIMES...**

**ANTHRO RAP ANDROS: CHIMERA APOS-
TROPHE CULTURAL APOSTATE
THEN THIS AGAIN MARKING DEN NARCO-
SIS OF THE DEEP
ANTHRO RAP ANDROS OWNES ONES
OWN THROWNNESS
ELUDES DETECTION ELUDES BONNI C
CARRA WHITE
OR VAGGIO DEEP CHIMERA IN CAMERA
I'LL ASK YOU TO TELL ME A QUESTION
THAT
I TOLD YOU TO ASK ME A QUESTIONE**

THE HIDDEN ORDER THEN IS BEATEN GOLD, IE FIGURES CREATED BY BEATING GOLD... I N THE RENAISSANCE THE TRADITION OF USING GOLD LEAF IN PAINTINGS AND ARCHITECTURE, BOOKS,ETC ARRIVED AT A HIDDEN ORDER OF SUBTLY REL“I PREFER THE HIDDEN ORDER”- HERACLITUS HAS THE CONUNDRUM CRITICAL WHICH HE PLACES IN “INCREDIBILITY ESCAPES DETECTION”: THAT IS: HOW WOULD YOU KNOW AN ORDER WAS HIDDEN IF YOU HAD NOT ALREADY FOUND IT TO RELATE TO THE SENTENCE? (SARTE- HOW COULD ANY THING BE IN THE UNCONSCIOUS IF NOT CONSCIOUSLY PLACED THERE- AN OK CRITIQUE WHICH BASICALLY MEANS SUBCONSCIOUS IS THE PROPER TERM BUT CURRENTLY REMAINS AS IN RELATION TO A “YOU UNDERSTOOD” OF THE PRECONSCIOUS) AN EXAMPLE I DO FIND OF HIS ORDER IN HIDING SHALL WE SAY IS IN HIS (HERACLITUS’S) “ALL BEASTS ARE DRIVEN BY BLOWS” WHICH, IN THE OVER ALL CONTEXT OF “FIRE’ (A SYMBOL WITH REAL FACE INDICATING A LANGUAGE OF TRANSMIGRATION BETWEEN STATES AND THEIR META IMPLICATIONS) AND THE FOLLOW UP OF “GOLD” WHICH IN AN ALCHEMICAL TRADITION MEANS TOWARDS THE SAME STUDY TOWARDS TOPOLOGY AS “CURRENCY” (AURORA, DAUGHTER OF “RHEA” MEANS CURRENT TO PERCEPTION)...PEIZOON WOULD I BELIEVE MEAN BEASTS BEATEN AND THIS IS A RYME WITH “PEISANTOS” OR THE GAME OF DRAUGHTS – CHESS (DUCHAMPS CHESS WAS HIGHLY IRONICAL TO MATISSE’S DRAWING OR DRAUGHTSMANSHIP) WHICH SYMPOLIZES COMPLETE REVERSAL OR TROPE. THE HIDDEN ORDER THEN IS BEATEN GOLD, IE FIGURES CREATED BY BEATING GOLD... I N THE RENAISSANCE THE TRADITION OF USING GOLD LEAF IN PAINTINGS AND ARCHITECTURE, BOOKS,ETC ARRIVED AT A HIDDEN ORDER OF SUBTLY RELATING TO THE RED CLAY COLOR OF THE GOLD SUPPORT... RELATING TO THE RED CLAY COLOR OF THE GOLD SUPPORT...

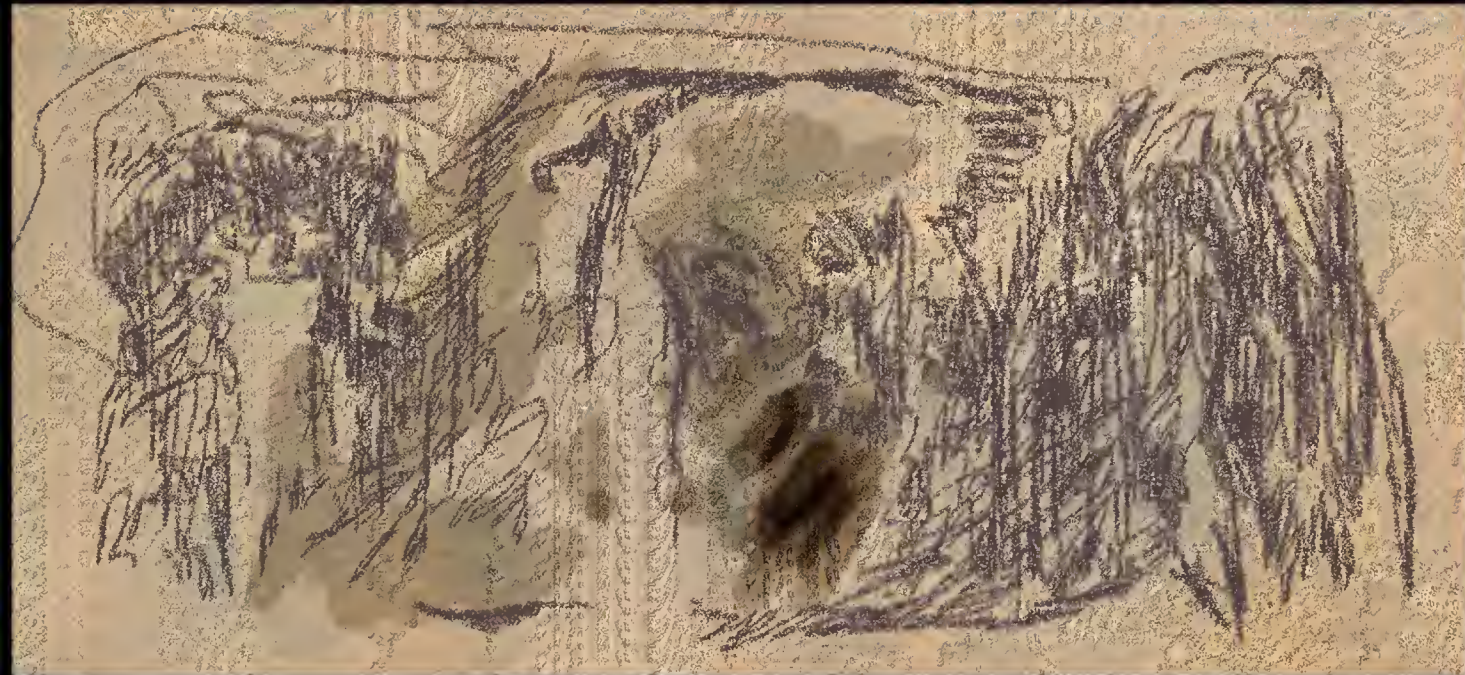
**ORESTIAN LIBRARY OF THE ANTICYTHEREAN MECHANISM
THE RHIZOME SEED IS A DOVETAIL DOUBLE SLOPED COMBINED
(MEDITERRANEAN DRILL RECOMBINANT) WITH THE WANG MENG
MARK (HYBRID SEED NOW) AS A DICHOTOMY OF DISCONTINUOUS
CONTINUITY OR REVIVED CONVULVULUM (AS) WITH AN EYE TO THE
LAURENTIAN L FROM ALTERNATELY THE DARK AND BRIGHT SIDES OF
A MECHANICAL UNIVERSE AT THE META LEVEL OF VIRTUALITY AND
THE ARTIFICIAL NAIVTE NATIVITY POST AI NAIF. A MUTINY OF THE
T'UM U///// (TUMULT (STEI) INVOLVES THE OVER RIDING OF FREU-
DIAN ASSOCIATION VIA GLASS NOW TRANSPOSED TO A DIFFERENT
SET OF TROPES AND SAUSSERIAN PIERCE PIERCOSAUR OR PERCU-
LANT PRESDIGITATOR.**

PROTO ANTIQUE ANTOLOGY: MERG, MARK SYNONYM FOR SKHAR OR SCRIBE-INSCRIBE ARE A COSMOGENIC SENSE OF ASTARTE OR THE GODDESS OF BEGINNINGS AND AURORA THE CURRENCY OF TRANSFORMATIONS WITHIN THE MUNDANE UPON WHICH THE WEAL IS THE TOUCHING UPON, PEI, THE QUICKENING OF FORM, ABHO OR THE BRIDGING CONTENTS ARE THE MOODS THAT INFORM THEN THE SANSKRIT ASSIMILATION TO THE IDEA OF DRAWING UPON SUBJECT MATTER AS A BROADLY VARIEGATED IDEA WHICH THE THE GREEKS SIMPLIFIED TO A TROPING PRINCIPLE, NET AND TABLEAU. JUST AS SERRA BEGAN HIS CAREER BY WORKING FROM A LIST OF WORDS WITH SCULPTURAL CONTENT AND MOLA IN HER INTRODUCTION TO BRANCUSI RELATES SKHAR AS ROOT OF SCULPTURE, THE SCRATCH TO SCULPTURE CONTENT OF CULTURE BUILDING WITHIN MARKING THROUGH MATERIAL AND ITS IMMEDIATE RHYTHM OF RESONANCE FLOODING FIGURE WITH THE GROUND CODETERMINATE VIA RHYTHM AND COUNTERPOINT SO THEN MAY A SCESIS ONATUM OR ART LIST BE CONSTRUCTED THROUGH THE THREE CULTURAL LINKS OF THE PIE, SANSKRIT AND GREEK, WHICH ECHOE IN THE MODES OF PIERCE AND LACAN, SAUSSEUR, AND ESPERANTO. NOTE JIM DINE'S TOOL DRAWINGS WERE A FOLLOW UP OR VISUAL ADDENDUM ON THE SERRA LIST

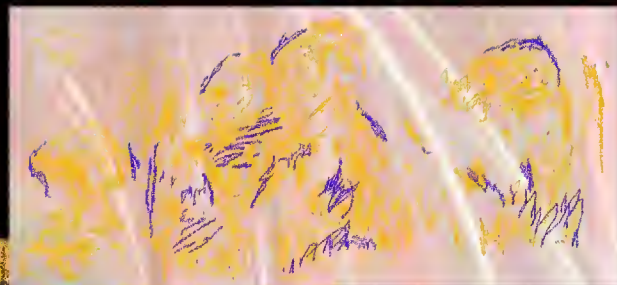
**COGNATES OF SKHAR , ABHO,
SANSKRIT DRAWING TERMS
COGNATES OF PEI**

**OR SIC SICKERT STRAY NOTE CUL-
TURAL BLACK BOX SOME DI-AGONY RE-
SISTING YET BORROW THE MANAGER'S
REVOLVING DOOR HONOLULU LIBRARY**

**AND CHI-
MERA
ELIXIR
RAGA RAG
MAN DRAWS**



**KYTHERA ALIAS 1 (“ I THINK THEY’VE GOT YOUR ALIAS”)
NARRCISSISM OF THE SUN SUNFLOWER SUN ASUNDER GIVEN ELEC-
TRA NOT YET TO POST ANALOG BUT “QUOTING CARAVAGGIO” HAS
IT “CORP ETRANGER” OR VIDEO FLOOR PIECE
CYTHERA HYPER ASTROLABE THE ANCHOR.
VIDEO SUNFLOWER W. RADIATION RECORDINGS
FROM MANTLE...**



VIRTUALLY SOLD: BRANCUSI KEPT HIS STUDIO INTACT, IF A WORK WAS SOLD HE REPLACED IT WITHIN THAT ENVIRONMENT WITH A PLASTER COPY. PAOLA MOLA IN INTRODUCING HIS OWN PHOTOGRAPHS OF HIS WORK (NECESSARY NOTE- HE PERMITTED NO ONE ELSE TO PHOTOGRAPH IT, DUCHAMP SIMPLY WROTE DOWN NUMBERS) INTRODUCES THE IDEA OF “SKHAR” OR THE ENVIRONMENTAL RELAY SEMIOTIC NICHE TO PHILOSOPHIC BRACKET (WHICH DUCHAMP BRANCUSI TOGETHER PERFECTLY ACCOMPLISHED- WE MAY YET FIND “BRANCUSI ACTUALLY DID ALL OF MARCEL’S WORK AND VICE VERSA) THE DUCHAMP NOTATION BECAME A MAJOR CONCEPTUAL GAMBIT BOTH IN THE IDEA OF AN ART LIST IE SERRA AND THE DRAWING DELIVERY AS YOU SEE IT BORROWED BY NAUMAN FOR EXAMPLE... IN KYTHERA 5 I AM INDICATING THE DRAWING AS HAVING NOTATIONS WITHIN IT OF ITS HIGHTS WHICH COULD SERVE AS A DISPLACEMENT SO TO SPEAK, WHICH THEN GIVEN ITS OWN PHOTOGRAPH IN VIRTUAL SPACE AS THOUGH SOLD BORROWS INTO THAT ODD ETHOS BY WHICH THE SANITIZED STUDIO AS RECONSTRUCTED AFTER AN ARTIST’S DEATH BEARS A STRANGE LIVING SIGLA WITHIN THAT VERY COMPLEX REFLECTION. IN HATCHING OVER THE DRAWING THAT EXISTS AS A KIND OF SOLD NOTE IN VIRTUAL SPACE I INDICATE THE ALSO STRANGE EXPERIENCE OF EARLY INFRA RED PHOTOGRAPHY AS SUPPLYING IMAGERY DIFFERENT THAN ACTUALLY WAS THERE...

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PSEUDONYM TSUNAMI :

EXORDIUM CONTINGENCY AND SALIENT OF FIGURE GROUND MARBLEIZING PHILOSOPHICALLY TO ART CHORDS POST HANGING JUDGE. ACCORDING TO THE RHETORIC OF" PRAEGANS CONSTRUCTION" OR THE VERB BECOME FORM BRANCUSI ELICITED TO INTEREST THE STRUCTURE OF CRACKS IN HIS MATERIALS AS PROVOKING A SENSE OF GRAPHOS WITHIN THE BECOMING AND EXPERIENCE OF THE WORK WHICH THEN AGAIN IN OTHER WORKS THAT ARE HIGHLY POLISHED BECOMES THE ABSOLUTE ABSENCE OF THE CRACK- BECOME INSTEAD THE MOTION IT INDICATES A S THE BURNISHED SURFACE. THUS SKIAR, OR THE THE SENSE OF INTERVAL AS INTER-VALENCE WITHIN THE TENSIONS OF FORMING MATERIAL TO THAT NEAR SPACE OF SPACING INTERVALS CATACHRESIS OR INTERRUPTIVE TO INTERPRETATION IN THE MAKING METONYMY. SIMILARLY, AT A TANGENT THE SCULPTURE OF POUND BY HENRI GAUDIER BRIHZKA (LAST NAME RYMES WITH SKIAR) GIVES THE SENSE OF INTERPOLATION AND INTERPELATION OF THE MATRIX OF MOTION WHICH ABSORBS ITS GROUND, THUS THE CRITIQUE OF DELEUZE THAT THE BEING OF BEING PER HEIDEGGER THERE BEING DASSEIN IS A CONFOUNDING OF FIGURE GROUND CAN BE SEEN FROM THE DASSEIN-DRAWING MODE OF THE SCULPTURAL MATRIX TO INSTEAD SHOW THE INTERVALENCING BY WHICH FIGURE AND GROUND NOT ONLY CAN BE PSYCHO PERCEPTUALLY POSED TO LANGUAGE AS TRANSPOSE BUT ALSO IN THE SENSE OF UNDERLYING MATRIX GENERATE A KIND OF ARTISTIC STRING THEORY IN WHICH THE EFFECTS IS AS THOUGH "MARBLEIZED". THE BRIHZKA WORK IS "KNOWN" BY ITS PROXEMICS TO ITS PHOTOGRAPH IN THE MAKING WHICH SHOWS A PICASSOESQUE LINE DRAWN TO THE MATERIALS THROUGH WHICH THE "CRACK" IS DISPLACED, JUST AS CHINESE TORTOIS SHELLS CRACKED BY HEAT BECAME THE STRUCTURE FOR CALLIGRAPHY, BUT WITH DIFFERENCE THAT THE MATERIAL CONNECTION IS EFFACED TO THE MOTION, BORROWED FROM PICASSO WHO IN TURN BORROWED IT FROM THE EGYPTIAN SENSE OF LINE AS CONTINUOUS OR DIACHRONOUS TIME AS OPPOSED TO THE ANACHRONOUS SENSE OF "CANTO" POUND HIMSELF RESONATED. IN THE RENAISSANCE THEN THE PARAGON OF THE PARAGONE PARADEIM OF SCULPTURE AS NORMATIVE TO DIACHRONOUS TIME AND PAINTING TO POST MIMETIC DIEGESIS AND LAUREL LIKE BRANCHING WAS CONFOUNDED, AGAIN BY A SCULPTOR, PER BERNINI AND HIS THEME OF SCULPTURAL METAMORPHOSIS, THE GENERAL SENSE OF GRAVURE CULTIVATED THEN PER ESCHER, WHICH INTERESTS ME AS A SENSE OF IMPLICATIVE STRING THEORY WITHIN ART... IN MY TITLED PIECE I INDICATE THE PROXEMICS OF ANA, AND DIA PER "DIANNA" OR ARTEMIS, AND AS GODDESS OF HUNT HER "VIRTUALITY" COUNTER PART ARES (CREATED VIA IMMACULATE CONCEPTION PER HERA IN A COMPETITION OF SORTS WITH ZEUS WHO HIMSELF COULD GENERATE BEING-GODS. IN THE KYTHERAN HYPER ASTRO LABE OR ANALOG COMPUTER MODEL OF ASTRAL SYSTEM THE SENSE OF POTENTIAL WITHIN THE MECHANISM OF SPRING OR COG ARE THE RESOURCE MADE OF THE PENTUP,POTENTIAL, OF THE HERACLITEAN "BOW" AND LYRE", IN WHICH THE ABRIGATION OF THE NET, ABH OR QUICKENING AND ABHRO OR BRIDGING, THE INTERSTICES OF MATRIX VALANCING TO STRUCTURE, AND NET OF ANWA, OR ABRIGATION AS ROOT OF "NARRATIVE" GIVES SCOPE TO "BIOS" OR THAT BOWING, PENT UP POTENTIAL WE TRANSLATE AS "ORGANIC"

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BAL PLACES A CHAPTER ON SECOND PERSON NARRATIVE WITHIN “QUOTING CARAVAGGIO” WHICH ESSENTIALLY RELATES TO THE IDEA OF INTERTEXTUALITY, THAT IS INTERPRETING ANOTHER ARTIST ALONG THE LINES OF OPENING UP A BROAD COMMUNICATION PROCESS. THE “THIRD PERSON SERIES” I INTRODUCE PARTIALLY HAS TO DO WITH THE IDEA OF META MATERIALS, AND THE IMMERSIVE CONTENT WITHIN THE VIRTUAL, LIKE THE HUMOR OF SPEAKING TO ONESELF: “IF I WAS YOU I WOULD DO A THIRD PERSON NARRATIVE ABOUT THE WHOLE RAL THING”—“I WILL RUT WHY ARE YOU SPEAKING TO ME AS THOUGH ANOTHER -YOU CRAZY?-NO NOT IF YOU ARE NOT...” RUT ALSO I AM STRUCK BY KC’S EXPLANATION OF HER “ALTERNATIVE FACTS” (ALARMING BECAUSE SO NEAR BANNON’S LOVE OF REVISIONIST HISTORY AND THE IDEA THAT TEAM SPIRIT AND ADVERTISING EXIST TO EXTRACT FROM THEIR SUBJECT POPULATION THE TOKEN STATEMENTS AS PLEDGES OF ALLEGIANCE) HER EXPLANATION- $2+2=4$, SO DOES $3+1$, AND THE TOWN EXISTS NIGHT, ALSO DAY... IN CONTRAST: AS HERACLITUS PUT IT “ THEY DO NOT COMPREHEND DAY AND NIGHT ARE ONE”..... NATION INDIVISIBLE DOES NOT IGNORE 52 STATES BUT STATES THE HERACLITEAN ETHOS “ LIKEWISE THE CONDITIONS OF EXPERIENCE SIMULTANEOUSLY THE CONDITIONS OF THE OBJECTS OF EXPERIENCE (ESSENTIALLY THE MEANING OF RHETORIC) DISTINGUISHES THEN BETWEEN ALTERNATING AND ALTERNATE, BETWEEN SIMULTANEOUS AND SIMULACRAE.SUPPORTING FACTS ARE AMENDMENTS, EMENDMENTS, WITHIN THE TRUTH THEY PROPOSE WHICH IS THE FACT, ACCORDING TO WHICH THOSE SETS ARE FACTUAL, ALTERNATING OR SEQUENTIAL, RUT THE SERIES MAINTAINED IS PRECISELY NOT ALTERNATE.

RAP SHEET: I THINK THE RIVER COLLABORATION EMINEM-SHEERAN IS ACTUALLY ABOUT MUSIC WHICH IS INTERTEXTUAL, IE BORROWS HEAVILY INTO ANOTHERS ART AND EMINEM PROVIDES SHEERAN AS EXHIBIT A IE PERFECT IS VERY VEERY CLOSE TO A TUNE THAT WENT SOMETHING LIKE “I HAVE HAD SO MANY GUYS I CAN SEE IT IN THEIR EYES I CANT HELPT BABY I LOVE YOU, AND EMINEMS LINE ABOUT HELLO SUZANNE SHOULDA BEEN GOODBY WAS REFERENCING L COENS SUZANNE TAKES YOU DOWN BY THE RIVER- I JUST WENT THROUGH THE RIVER VERY CAREFULLY BECAUSE ITS HARD TO HEAR AND I THINK IT IS REALLY GREAT POETRY THAT SUCCEEDS IN ITS GOAL OF CREATING A LIVE PRESENTATION OF THE ELISION THE ARTISTS MAKE THROUGH OTHER ARTISTS WORK. THE COLLABORATION THEN IS A CONCEPTUAL ART PIECE STAGED IN MUSIC, I THINK THAT ALTHOUGH CRITICS DON’T LIKE IT MUCH HISTORY WILL WAKE UP TO IT, AND THAT (IS) THE THEMATIC OF THE “RIVER OR AS HE PUT IT LETIT. IT IS A JOKE ON TASTE, THAT MANY CONTRADICTIONARY “RUDS” EXPLODE TO CONSCIOUSNESS WITHIN THE LULLING LAYERS. SINCE WE NEED A CELEBRITY FOR PRESIDENT I AM GOING WITH EMINEM AS MY WRITE IN TOWARDS SUCH EMINANCE.

STAR THE RIVERLET AND THAT’S A FACT JACK THAT A WIDER WIDOW POST MAFIOSO OR SO SUCH SOPHIST
I MEAN EXHIBIT A ON ITS KNEE GIVE ME AN E GIVE ME AN E NO ONES GONNA NOT KNOW US OK
CROSS TOWN STRAIGHT JACKET

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**COLLOQUIAL SOLILOQUY
IS ABOUT CHILDHOOD SPENT WITH CHISEL, CARVING
THINGS ACQUIRED OR FOUND, CHISEL HAD COLORED
BUT TRANSPARENT BASE THROUGH WHICH GEL LIKE
SCREEN SHOWED THE WORLD, WHILE I LEARNED TO
CUT IN A WAY THAT SHARPENED RATHER THAN
DULLED THE TOOL (ESSENCE OF “SKHAR”)**

1– HENG + ELECTRA

2 CONTRAPOSTO ELISION

3 TOPOLOGICAL NUANCES

**(SEED IDEA FORM ELISION
CUSP)**

PLUM LINE

THE BAYEUX TAPESTRY FORSAW A WORLD GIRDED IN MAIL AND STRUCTURED THE WEAVING IMAGERY AS MEANS TO TROPE THE ELABORATION OF A PIECEMEAL CONCEPT IN THE NARRATIVE OF A MILITARY-POLITICAL CONQUEST. SIMILARLY THE FAMOUS POLITICAL CARTOON OF WORD AS PLUM PUDDING DIVIDED BY MONARCHS ELABORATES THE IDEA TOWARDS FACULTATIVE PSYCHOLOGY OR THE 18 CENTURY IDEA OF REGIONS OF THE BRAIN CORRESPONDING TO SPECIFIC IDEA STRUCTURING AND THE EMOTIONAL RESONANCE WHICH WE STILL HAVE SEEN ECHOES OF IN THE PSEUDO PSYCHOLOGY OF LEFT AND RIGHT BRAIN DOMINANCE (WHICH YIELDS TO THE MORE CONVINCING DIVERSE FIELDING OF THEN NEUROLOGICAL MODEL OF SEMIOTICS) THE DRAWINGS OF LEONARDO ALSO FOR EXAMPLE IN TAKING UP VARIOUS GROTESQUES PROMOTE THE CRITICISM OF THE IDEA OF FACULTATIVE PSYCHOLOGY IN THE ASSUMPTIONS OF PHYSIOGNOMIC APPROACHES REVERSED TO SEEING HOW THE UGLY BECOMES BEAUTIFUL AND VICE VERSA. THUS WHILE THE EARLY ADDICTION TO ALLEGORIES AND MYTHOLOGIES IN FREUD AND CO. MAY SEEM PAINFUL TO CURRENT PSYCHOLOGY IT IS THE STRUCTURE OF RHETORIC WHICH BYPASSES ALL THESE EXTREMES AND MEANS TOWARDS THE STRUCTURAL EXPANSION OF MEANING TO BECOME SHARPER THROUGH CONNECTIONS AND TROPES RATHER THAN DULLED BY IDENTIFICATION. IN OUR CURRENT WORLD THE OPPOSITE ASSOCIATION TO “MERE” RHETORIC, OR OBSCURING MEANING HAS BECOME SO ENABLED BY EXPANSIVE DICTATORIAL IMPULSES IN THE POLITICAL SPECTRUM WHICH ALSO TENDS TO RESIST THE SECULAR STATE OF TEN, THAT THE CASE OF ART AS TESTING LANGUAGE AS MEANING BECOMES INTERESTING AS DIANETICS IN THE BREACH. MY PLUM SERIES HAS TO DO WITH THIS RELATION TO A WORLD IN SOME RESPECTS RESISTING NOT CONTINUING PLUM LOCO BUT REMAINING RESPONSIVE TOWARDS A TRICKLE UP RHETORICAL RECONSTRUCTION OF THE MEANS OF ENABLING MEANING. HOPEFULLY.

EXTRAPOLATING ETHOS PATHOS AND DIALECTIC OF HERACLITEAN FRAGMENT THE LIMITS OF DAWN AND EVENING IS THE BEAR AND OPPOSITE THE BEAR THE WARDER OF LUMINOUS ZEUS NOUS, KNOWING, ALSO DAWN THUS HEIDEGGER ON ANTIQUE ONTOLOGY AS THINKING AS DAWNING... HE PLACES TO TECHNE OR KNOW HOW IN RELATION TO NOUS, DAWN, AS OPPOSITE ITS CONSTELLATION ARK THE BEAR AND LINKED TO ARCHE I SUPPOSE, WHILE THE WARDER ARKTOUOROS IS THE STAR MARKING ITS TRAVELS , THE ELISPSIS OF WHICH ARE AS TERMATA- THE RETURN, WHIPLASH AS IT WERE, THAT BEASTS DRIVEN IN OTHER FRAGMENTS THEN ASSIMILATE MEANING TO AS SUBORDINATE TO THE TROPAL, OR TURN AROUND OF CELESTIAL EVENTS MARKED TO THEIR INCIDENCE, OF WHICH ATHRIOU, ETHEREAL SPEAKS OF BURNING LIGHT- LUMINOUS SUPPORTING THE OPPOSITION, OR ANTON, WHICH IN ITS SOUND SENSE TO AUTONOMY MARKS WITHIN THE FRAGMENT ETHOS AS THAT SENSE OF THE ETHEREAL, DIALECTIC AS THE SENSE OF OPPOSITION WITHIN THE APPPOSITE, AND PATHOS AS THE DENOMINATION OF OUROS OR WARDING OUT OF WHICH PEI OF TOUCHING UPON THAT WHICH IS WEAL IS WEALTH OF LIGHT TO ENABLE VIA VISION APPEIRON, OR PEI AND ARCHE THE LATTER TERM BEING THAT STRUCTURE OF ANAXAMANDER WHICH POSITS THE BOUNDLESS AS THAT WHICH RETURNS TO ITSELF, A STRUCTURE WHICH MANIFEST OVERTLY AND COVERTLY IN HERACLITUS PROPOSITIONS. IN RHETORIC (DIALECTIC, ETHOS, PATHOS) XEUGM MEANS A WORD WHICH OPERATES IN A DOUBLE SENSE AS IN RECOMBINATIVE ELEMENTS LISTED HERE BY WHICH ETHOS IS MARKED TO ETHEREAL, ARKOS OR BEAR TO ARCHE, , ARCHE TO ARCHER OR WARDEN, OUROS TO HORIZON OR TERMATA, ANTON OR LIMIT TO AUTONOMY AND SO FORTH, (IN THE 3 DOT MODE OR SYLLEPSIS THE CONNECTION MAY BECOME MORE TENOUS OR BROADLY ASSOCIATIVE AS A COUSIN OF XEUGMA) HEIDEGGER, IN THE TRADITION OF SANSKRIT DRAWING TERMS AS VERB ELECT DASSEIN AS –THEREBEING WHICH THEN IS A VERY CENTERED OR AURORA LIKE POSITION ON DRAWING OR MOVEMENT AS ALSO STANDING IN PLACE EVEN AS AN ENTIRE RIVER IN SENSE STANDS IN PLACE AS A WHOLE. SIMILARLY LINKED TO OUR EXPERIENCE ARE SITE AND NONSITE, SENSE AND NONSENSE...LOGOS AND ALOGON,ELEGANCE AND ELEGY. TAUTA,THERE IS, SEEMS THEN TO ELECT ONTOLOGY IN DASSEIN AS DESSIN. THE CHORD TAUT MARKS THE TERMATA, THE WHIPLASH AS THE “REPORT”, THE SNAP INTO BEING VIA ALL THE KARMA OF RETURNS BORN TO THE WARDER ON THE ONE HAND REMARKED TO AN OTHER BUT SELF DESCRIPTIVE BY THE SELF AT INTERVALS AS WELL.

GLASS BIOPSY

THE CHASTE HUDSON VALLEY SCHEME AS ALSO A PARADIGM OF FRONTIERS OF ABSTRACTION TO FOLLOW WAS INTERRUPTED BY DUCHAMPS DESIRE MACHINE OUT OF WHICH I SELECT THE MALIC MOLDS AS POTENTIAL ANOMALIES TOWARDS FREE COPY SINCE BY AS LITTLE AS A KIND OF BIOPSY ONE MIGHT INDICATE OR SUGGEST THAT WHAT HAPPENS OR IS HAPPENING OR MAY HAPPEN ALTHOUGH PERHAPS NOT YET IS IN THE SUBSTITUTION BY SOME COROLLARY OF HAPPENSTANCE UPON THE ABSTRACT REMOVAL AMOUNTING TO A KIND OF SEA TUMBLED FOUNDLING GLASS SUCH AS WASHES UP ON THE SHORES OF THE HUDSON EVEN SOLD AS JEWELRY AND ETSY... (THE ETSY OF ST MD (DIED LAUGHING)....

THE INCLUSION WITHIN THE TITLES MONOLOGUE OF EFFECTIVE IMMEDIATELY AND AFFECTIVE ABSTRACTION OF COURSE REFERENCE TOD CRONAN “AGAINST AFFECTIVE ABSTRACTION” AND HIS TITLE AS A SPIN OFF OF “AGAINST NATURE”- ALL OF WHICH IN THE REALM OF THE HUDSON RIVER AMBIENACE IS MEANT AS AN ASSOCIATION ON MY PART BETWEEN THE (AS IT WERE) CHASTE VISION OF NATURE OR PROVIDENCE AND THE MANIFOLD OF NARRATIVE WHICH FROM THE FIRST NOVEL ON PAPER = TALE OF GENJI THERE IS THAT NARRATIVE INVERSE IN WHICH THAT UNCHASTE THRESHOLD IS TAKEN UP IN THE STORY OF THESTONE WHEREIN BAO YU FOR ALL HIS INFATUATION IS DECIDEDLY GENJI AS NOW GUANYIN,) THERE BEING IN THAT HOUSEHOLD A NUNNERY FOR THAT SECT WHICH WAS THE FIRST TO ACCEPT NUNS IN BUDDHISM) IS, AS I WAS SAYING, STRICTLY AESTHETIC AND ONLY HAS AN ARRANGED MARRIAGE OTHERWISE WITHOUT PRIOR DALLIANCE APPARENTLY ALTHOUGH IN THE SPRAWL OF THE BOOK I AM NOT SAYING I MAY HAVE NOT MISSED A FEW THINGS. AFFECTIVE ABSTRACTION AS CRONAN CRITIQUES IT IS THAT WHICH ASSUMES THE WORKS PRESENCE FORCES YOUR REACTION, WHICH HE WOULD RATHER RELATE TO COGNITIVE FACULTIES AND AN IMMERSIVE EXPERIENCE BECOME CORTICAL AND ARTISTIC INTEGRATION. I THINK HE OVERSIMPLIFIES: THE PRESENCE OF THE WORK IS A VISUAL RHETORIC THE MEANS OF WHICH EXTENSION TO CONSCIOUSNESS PROBABLY DO IMMEDIATELY FORCE OR SWAY ONES IDENTIFICATION INTO THE OBJECT WHICH TECHNICALLY IS PART OF THE SEEING, IE IT SEES US OR RATHER WE SHARE VISION, WHICH TO CONTINUE THAT CASCADE IS THEN CONSIDERABLY MEDIATED WITHIN IMMERSION.THE HUDSON RIVER SCHOOL WAS ALL ABOUT IMMERSION AND I PRESUME STILL IS. HOWEVER IN THE CURRENT POLITICAL CLIMATE OF “EXECUTIVE ORDERS” THE EFFECT AND AFFECT OF ABSTRACTION REGARDING THE CONSTITUTION OF A UNITY PROVOKES A RE-IMMERSION IN THE 18 CENTURY ROOTS OF PHILOSOPHIC EXPLOSIONS INTO THE POTENTIAL OF POTENTIAL AS THE NATURE OF NATURE IN THE INTEREST NOW OF DECONSTRUCTING AND DETERRITORIALIZING THE UNNECESSARY ASSERTION OF POWER USURPING LEGITIMATE ABROGATION.

DISSECTING THE MINOTAUR

PICASSO WAS FAMOUSLY BORN STILLBORN, MIDWIFE DEPARTED UNCLE BLEW SMOKE IN HIS FACE, AND HE REVIVED, THE ARTIST SEEMS TO HAVE THE MEMORY BESTOWED TO HIS HOMUNCULUS (INNER PERSON) AS 1- CATALAN GUITAR PLAYER, SMOKER, FISHER 2- THE MINOTAUR (WREATHED IN A MARKING MATRIX MIRRORING THE MATERIAL EXTENSION INTO SCULPTURE OF HIS IDENTIFICATION TO PAINT AS THE MARKING MATRIX AND FLUIDITY OF MARKING THROUGH HIS FRENCH ORIENTATION. OF THE ITALIAN SIDE HE CHIEFLY BORROWED FRA BAR-TOLOMEO OUT OF A MOMENTARY MUSING ON A RESEMBLANCE OF SOME OF THAT ARTIST'S PORTRAITS TO MAX JACOB. THE STATEMENT ON HIS PART THAT COULD DRAW LIKE RAPHAEL AS CHILD BUT TODAY SUCH WOULD BE PUNISHED MARKS HIS IDENTIFICATION OF ROUSSEAU AS THE NAIF OR CHILD WHILE SIMULTANEOUSLY PUNNED TO ROUSSEAU OF THE "RIGHTS OF MAN". ALTHOUGH THE NEW YORK SCHOOL ALSO FAMOUSLY DESPAIRED OF DRAWING LIKE PICASSO THE LEVERAGE REMAINING FOR ANYONE INTERESTED IS THAT PICASSO COULD NOT IMITATE MICHELANGELO, ONE CAN PLACE A FULCRUM THERE TOWARDS ONES OWN MOBILE HOMUNCULUS. DUCHAMP'S "GIVEN" TO ME IS PROBABLY LIKEWISE THE UNSPOKEN QUESTION- GIVEN HIS ANTIPATHY FOR PICASSO YET THE PERVASIVE INFLUENCE OF THE ARTIST, WHAT WOULD HIS (MARCEL'S) DRAWINGS LOOK LIKE?, -THE GREEN BOX GIVES THE ANSWER WHICH IS A KIND OF DISSECTING THE UNIFYING EGYPTIAN HOLISTIC TIME LINE TO ALL MANNER OF INTERRUPTIONS DERIVED NOT FROM ART HISTORY VIGNETTES AS IN PICASSO BUT PHILOSOPHICAL ASIDES PACED TO A SENSE OF ART AND LANGUAGE BRANCHING VISUAL RHETORIC IN THE GENESIS AND METAMORPHOSIS WITHIN THE HISTORY OF ANY ARTWORK BETWEEN FIRST MARK AND COMPLETION, BETWEEN FIRST IMPRESSION AND FINAL JUDGEMENT(TO STATE THE META LEVEL TRANSPOSE)

THE DRAWINGS I PLACE HERE ARE ALONG THESE LINES OF "DISSECTING THE MINOTAUR" WHICH HAS THE POTENTIAL FOR ALL MANNER OF PHILOSOPHICAL ASIDES IN THE MATERIAL WORLD, BUT YET AGAIN IN THE V. WORLD (VIRTUAL). AND INDEED ONE CAN HAVE VERY EARLY MEMORIES: I REMEMBER, BORN IN A TIME WHEN CHILD SEPARATED FROM MOTHER THE WET BLURRY VISION, THE BLUE PRINTS BEING MADE OF MY HANDS AND FEET, THE ODD TRANSPOSE BETWEEN FIGURES NEAR AND THEN AWAY, AND STANDING THEN LEANING OVER (NOT INITIALLY SPATIALLY COMPREHENSIBLE, A STRANGENESS, AND STRANGE ALSO THE CONTRAST BETWEEN THE FLUID SOUND OF SPEECH AND SHORT ORDERS, COUGHING AND PAUSES AND DIFFERENT TONE OF MALE AND FEMALE WHICH WERE AN ODD SPLINTERING IN A WORLD MATRIX. VALUABLE HERE IS THE PRE LANGUAGE ELEMENT, THE CHILD SEES FROM BIRTH IN A THINKING WAY. WHERE TOUCH AND CIRCUMSTANCE INTERVENE TO PACE COMFORT AND DISCOMFORT THOSE INTERCEDING LAYERS IN THEIR RETREAT FRAME A HYPER VISUALITY COGNITIVE MOOD. (NOT TO OVER ELABORATE SOME CASE OF CHILD PSYCHOLOGY AS I HAVE NO KNOWLEDGE OF THESE THINGS WHICH MAY IN THEMSELVES BE ANTIQUATED SYSTEMS DISPLACED TO NEURO ANALYSIS WHICH I AM CLOSER TO VIA INTERESTS IN OT. (OCCUPATIONAL IS A RHETORICAL TERM MEANING THAT WHICH IS NOT KNOWN BUT STUDIED) AND THE TERM ANTIQUATED IS A REFLEXIVE LAYER WHICH REQUIRES ITS OWN LAYERS OF RE-MEDIATIONS... TOWARDS CORTICAL INTEGRATION AND PRE- POST CORTICAL PROTO NEURO FIELDINGS. AS AN ASIDE LAPOSTROPHE) I LIKE THE TITLE "ART AND THOUGHT OF HERACLITUS" ART AND THOUGHT AS ONE THING....

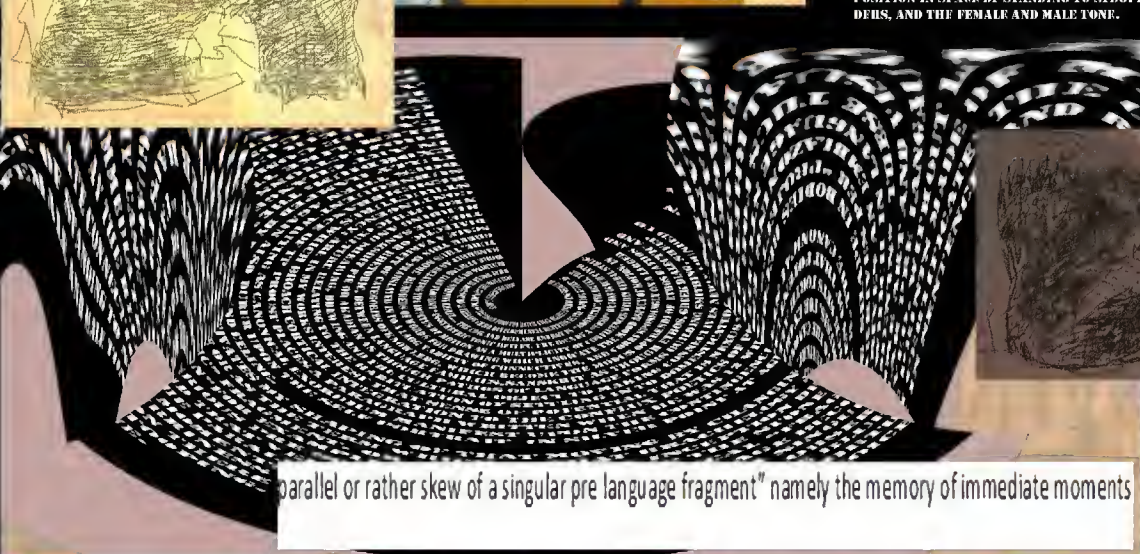
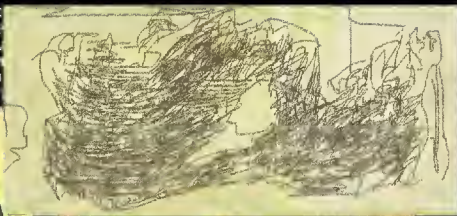
OCCUPATIO/CONTINGENCY/EXORDIUM

OCCUPATIO: THE JUSTIFICATION OF THE EDGES FROM THE HATCH ANGLE RELATE CENTER TO EDGE SERIALLY IN WHAT WOULD IN OCCUPATIONAL THERAPY CHILD DEVELOPMENTAL REFLEXES BE THE “RIGHTING REFLEX” AS BUILDING ON THE STEPPING REFLEX.... THE COIL AND RELEASE ENERGY IS “ASSYMETRIC TONIC REFLEX, THE MORE FENCING LIKE FLOURISH “ASSSYMETRIC TONIC REFLEX. THE IDEA OF A “TONIC” OR TONE IS BUILT INTO SANSKRIT AS RELAYING THE IMPETUS OF MOTION AS A MULTIPLICITY OF CONFLUENCES WITHIN VERBAL STRUCTURE, THUS SOME HUNDREDS OF WORDS FOR DRAWING WHICH INDICATE THE MOOD ASPECT OF MOTION, IN GREEK THIS IS TRANSLATED IN TO A LARG VARIETY OF CONNECTIVES, AND CORRESPONDINGLY ON A LARGER SCALE A VARIETY OF CATEGORIES OF KNOWLEDGE, WHICH BECOME THE MODUS OPERENDI OF ETHOS PATHOS AND DIALECTIC OR RHETORIC, BETWEEN LANGUAGE FAMILIES, SANSKRIT AS THOUGH ETHOS, GREEK DIALECTIC AND THE PRE SANSKRIT PIE OR AKADIAN AS THOUGH PATHOS OF LANGUAGE FORMS BUILDING SMITHING, SHEEP HERDING AND SHEARING, BREWING AND THE CULTURAL OBJECT TO MAKING CONNECTIVES NEWLY FOUNDED TO NEO LITHIC CULTURE RELATING TO THE HABITUATION OF SETTLING IN TO DOMESTICATED CULTURE.

CONTINGENCY: ARE IN MY WORKS INTEREST THAT SENSE OF POTENTIAL THAT IS NEXUS TO THE CANONICAL STRUCTURES WHICH BROACH CORTICAL INTEGRATION TO THE CONFLUX POETICS OF POIESIS. FOR EXAMPLE IN REMEMBRANCE OF TP PROUST PLACES A PARAGRAPH WRITTEN WHEN HE WAS 12 WHICH SETS FORTH ALL HIS SUBSEQUENT WRITING AS CANONICAL EXORDIUM MANIFEST UPON THE CONTINGENCIES OF THAT POTENTIAL , AS DOES THEN AGAIN ALSO DURUR UPON THE SELF PORTRAIT IN SILVER POINT AT AGE 8. THE CANONICAL STYLE IS FULLY RAMPED BY POUND, AND CELINE.

EXORDIUM: THE TASK THE MOTIVATES MY SHAPING OF THAT MOVING BY CHANGING SHAPE IN BODIES BECOME IN ART CHANGE IN ORDER TO SEE OR AS THE TERM WHICH IS THAT BRACHELOGY ARRIVES PER “PROJECT”- ARE PROJECTIONS OF A KIND OF “TONIC” FRAGMENT, OR AS THE MOVIE INCEPTION DERIVES AN EMBLAZONING EMBLEM LIKE THE AMULET “TALISMAN” FOR EXAMPLE IN THE STORY OF THE STONE WHICH IN LANGUAGE STUDIES CAN BE COMPARED PER HAPS TO VARIOUS PRE SOCRATIC PHILOSOPHICAL “FRAGMENTS” THESE THUS FOR ME, IN THEIR CONNECTIVE LANGUAGE AND THAT VERITY OF ART AND LANGUAGE BECOME ART AND VISUAL RHETORIC CAN BE COMPARED TO, IN MY CASE THE PARALLEL OR RATHER SKEW OF A SINGULAR PRE LANGUAGE FRAGMENT” NAMELY THE MEMORY OF IMMEDIATE MOMENTS AFTER BIRTH IN WHICH I OBSERVED, WITHOUT LANGUAGE, BUT IN A THINKING KIND OF WAY THE BLURRINESS OF MY STILL WET EYES, THE BLUE PRINTS MADE OF MY HANDS AND FEET (MY IMMEDIATE CONNECTION THERE TO PRINTING (AND ON MY BIRTH CERTIFICATE) THE CHANGE IN POSITION IN SPACE OF STANDING TO STOOPING, THE DIFFERENT TONES OF VOICE IN SENTENCES AND REJOINERS, AND THE FEMALE AND MALE TONE.

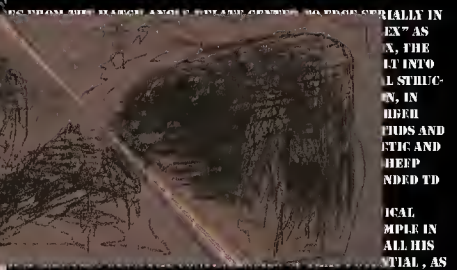
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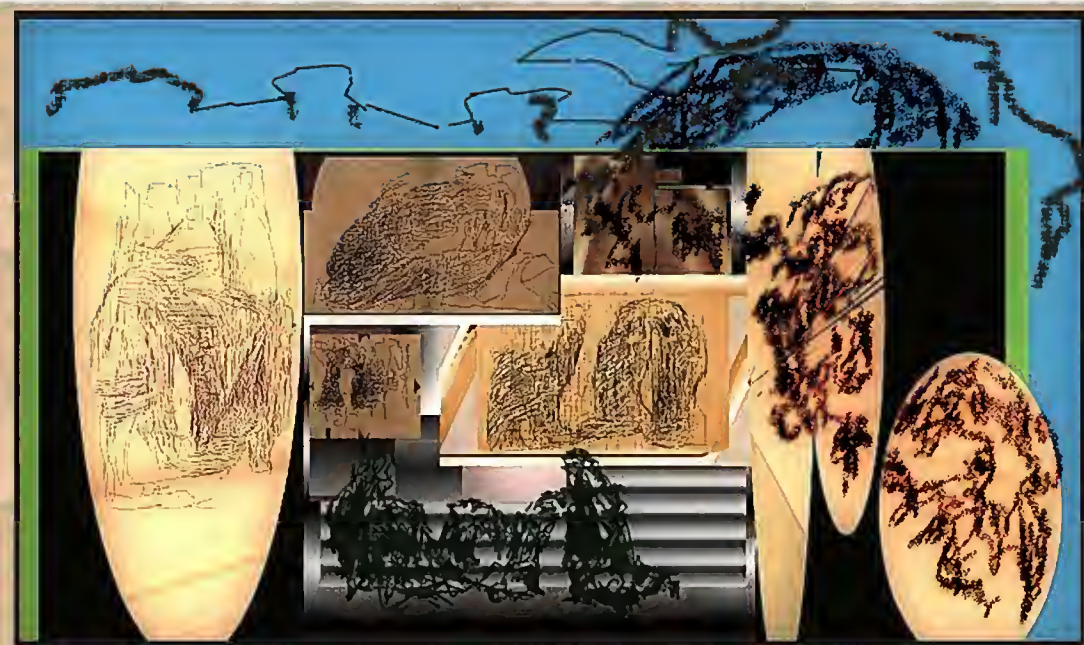
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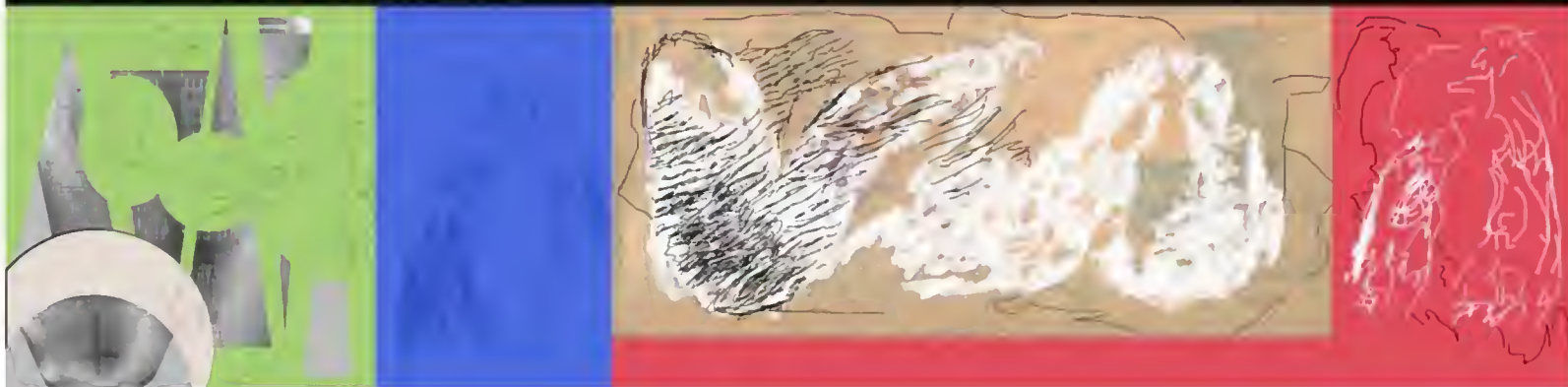


I APPRECIATE A FRAN ANGELICO PAINTING THAT HAS A CAMEL WITH WRITING ON BANNER UNFURLED THROUGH MOUTH LIKE EARLY CALL OUT CARTOON, MY DRAWING HERE IS MEANT TO THREAD THE NEEDLE THERE AS ARCHIVE TWIN NOT DESIGNED BY COMMITTEE...(PEACOCK ANTE CHAMBER)

I AM REASONABLY AND UNREASONABLY COMMITTED TO THE NO-SPACE REGIONS DEVOLVED OF DUCHAMPS WRITING NUMBERS ON BACK OF PHOTOS OF BRANCUS'IS SCULPTURES (WHO (BRANCUSI) HAD EXCLUSIVE RIGHTS TO ACTIVE PHOTOGRAPHY... SO FOR MANY YEARS I MADE GOLDEN SECTION DRAWINGS IN WHICH THE NUMBERS HAD THEIR OWN GENEALOGY AND WORLD, AN ARCHITECTURE DISPLACING MY PRIOR DRAWING FROM LIFE, I THEN USED THE GRID FORM TO RETURN TO SKEW OF DRAWING FROM LIFE IN THE MODE OF ARCHITECTURAL JOINTS OF A TIME BOTH HISTORY AND PRE HISTORY. IN THE FIRST PART OF MY LIFE, IN MY DREAMS AT NIGHT A PERSONAGE WOULD INDICATE POSSIBILITIES, EACH TIME IN A DIFFERENT DISUISE, I WOULD AWAKE SO TO SPEAK BY RECOGNIZING THE DISGUISE... NOW THE PERSONAGE IS DISPLACED TO A SHEER VISUALIZATION PROCESS IN WHICH SOMETHING I CONJECTURE, A THOUGH EXPERIMENT IS SUDDENLY VISUALIZED... END OF HISTORY AWAKENS AT THE BEGINNING, I POSIT N-SPACE (NATURAL HAND) AND A NO-TIME OF TRANSPOSE SUCH THAT V (VIRTUAL) SPACE IS BORN OF NO TIME FOR NO SPACE.

PER CAMEL BANNER BANTER: " I GUESS YOU GUESSED THE GUEST IS PROTO-PRE HISTORY OR N.POINTS NATURAL HAND V (VIRTUAL) SPACE SPICES NO SPACE APO APOSTROPHE OR VISUAL ASIDES OR N. TIME FOR NO SPACE OR PEACOCK ANTE-CHAMBER." I HAVE ME A BIRD FOR TO WHISTLE, I HAVE ME A BIRD FOR TO SING.."

I GUESS YOU GUESSED THE GUEST IS PROTO PRE HISTORY OR N.POINTS NATURAL HAND
V SPACE SPICES NO SPACE, APO APOSTROPHE OR VISUAL ASIDES OR N. TIME FOR N SPACE
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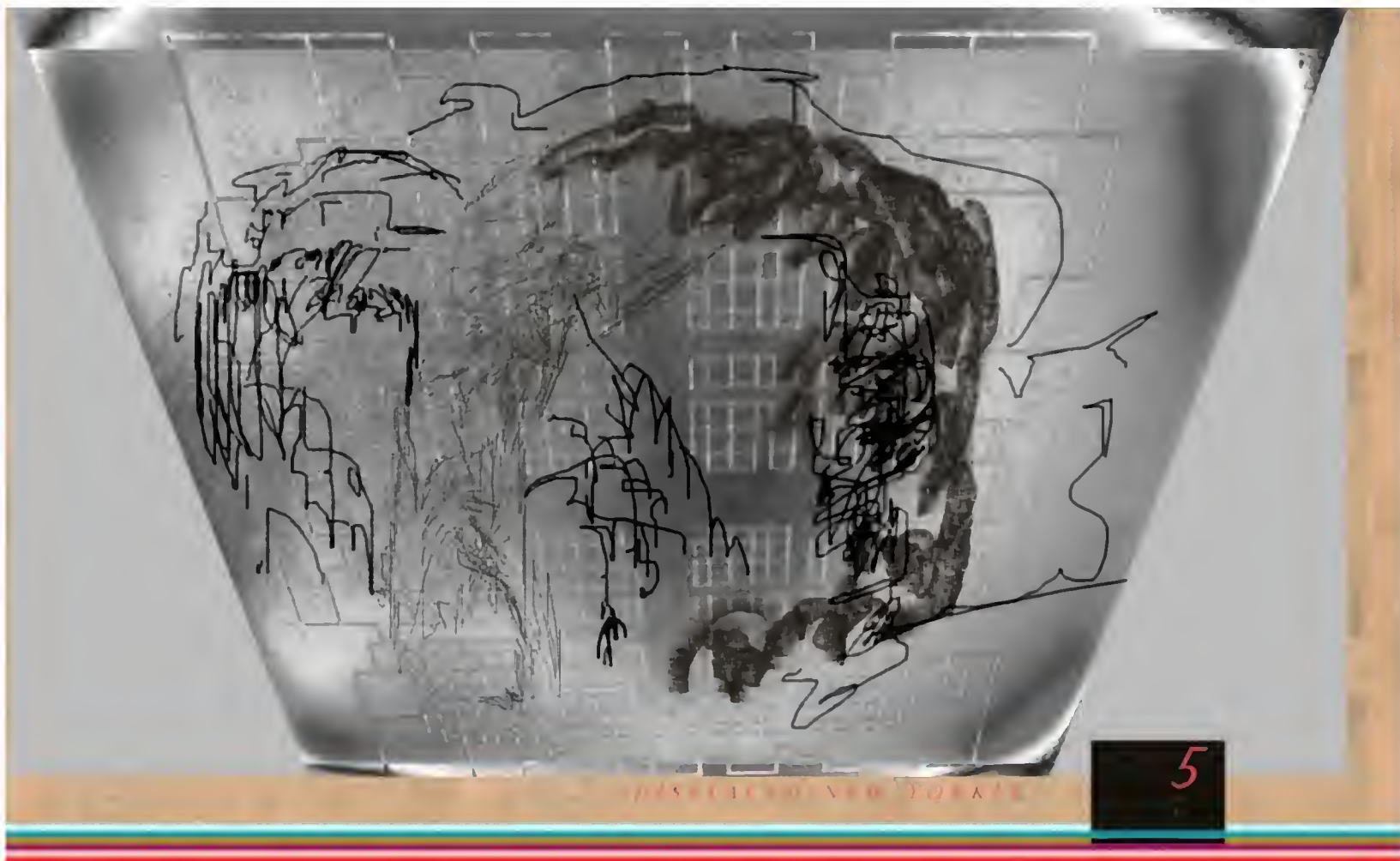


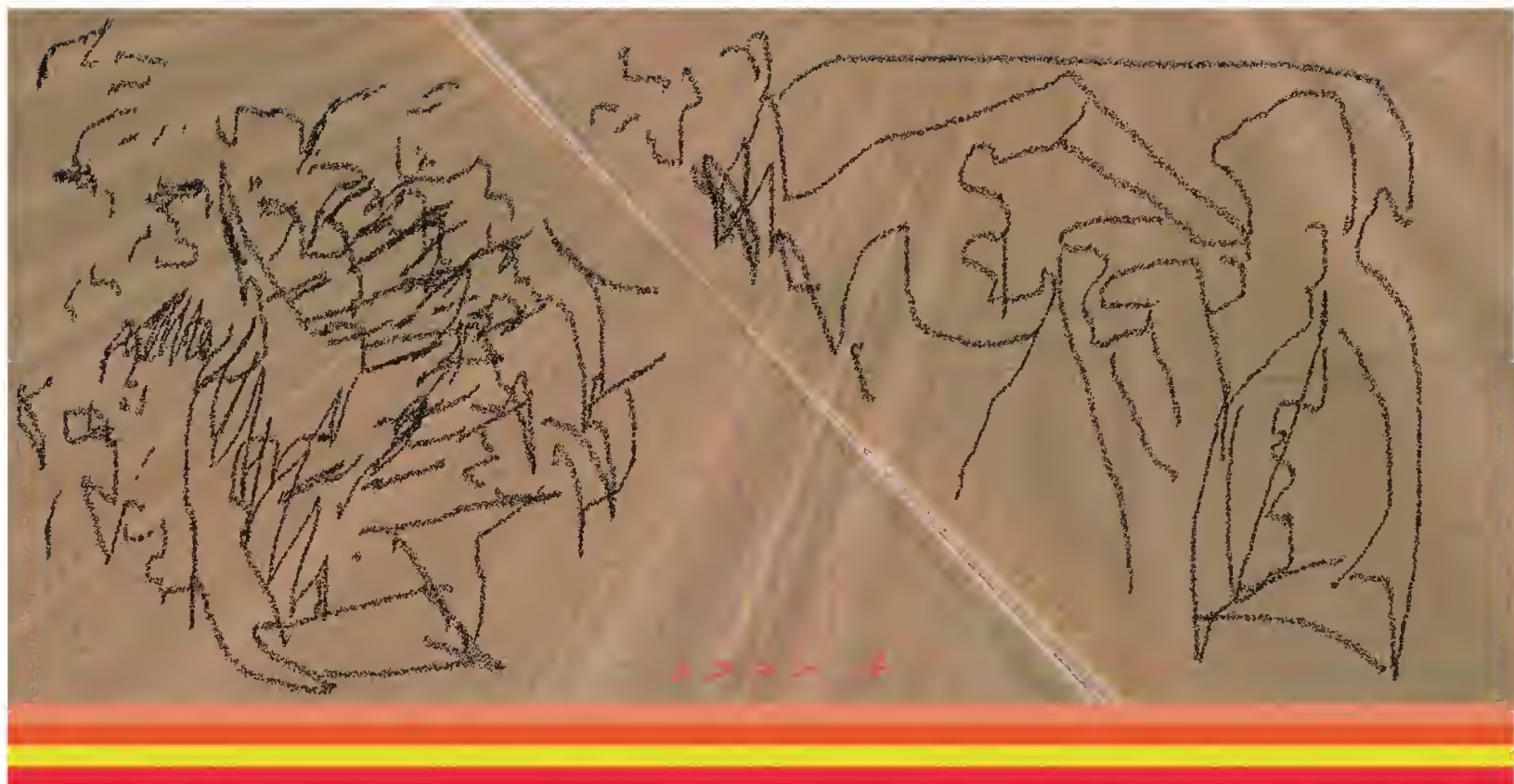


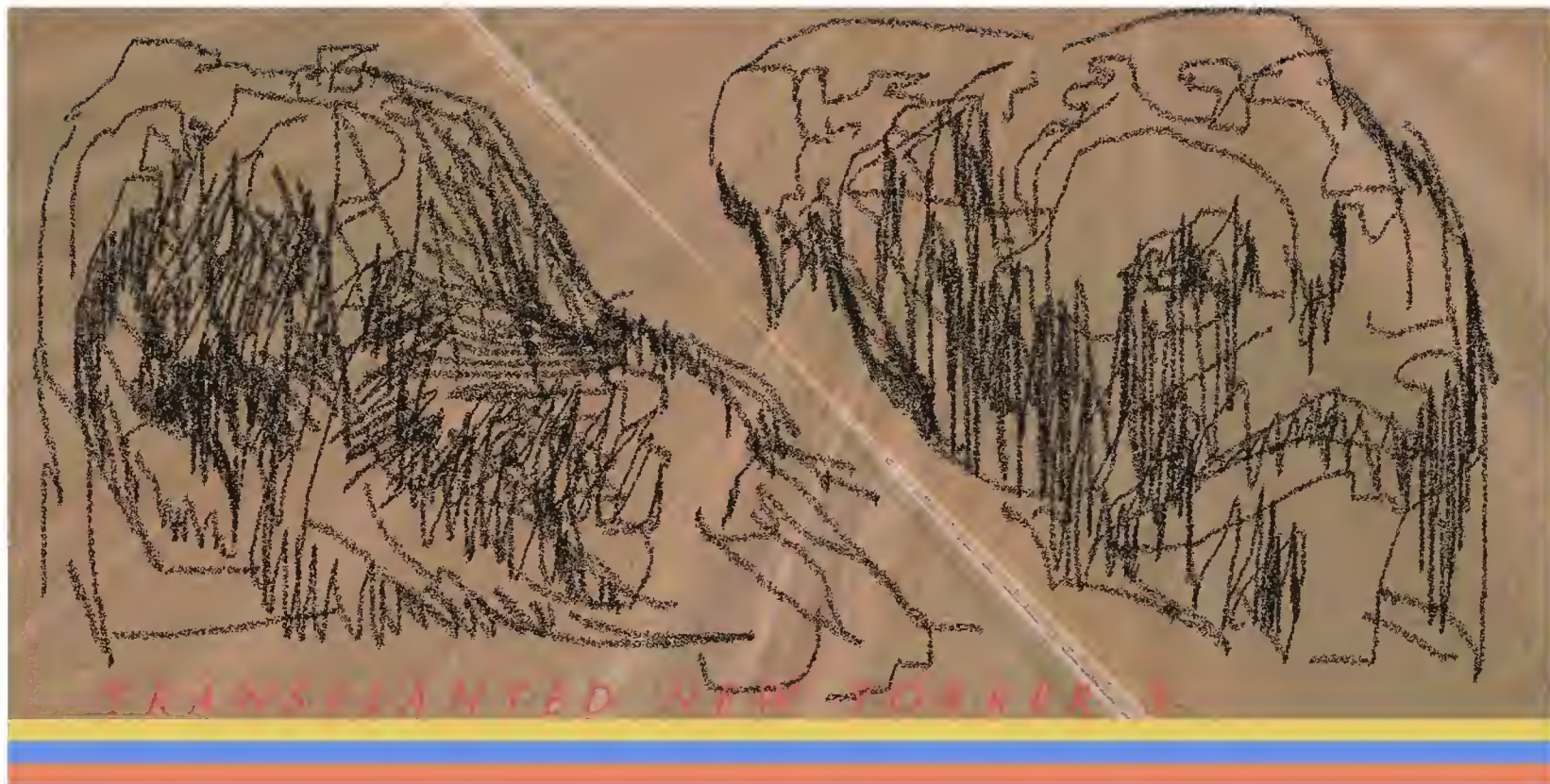


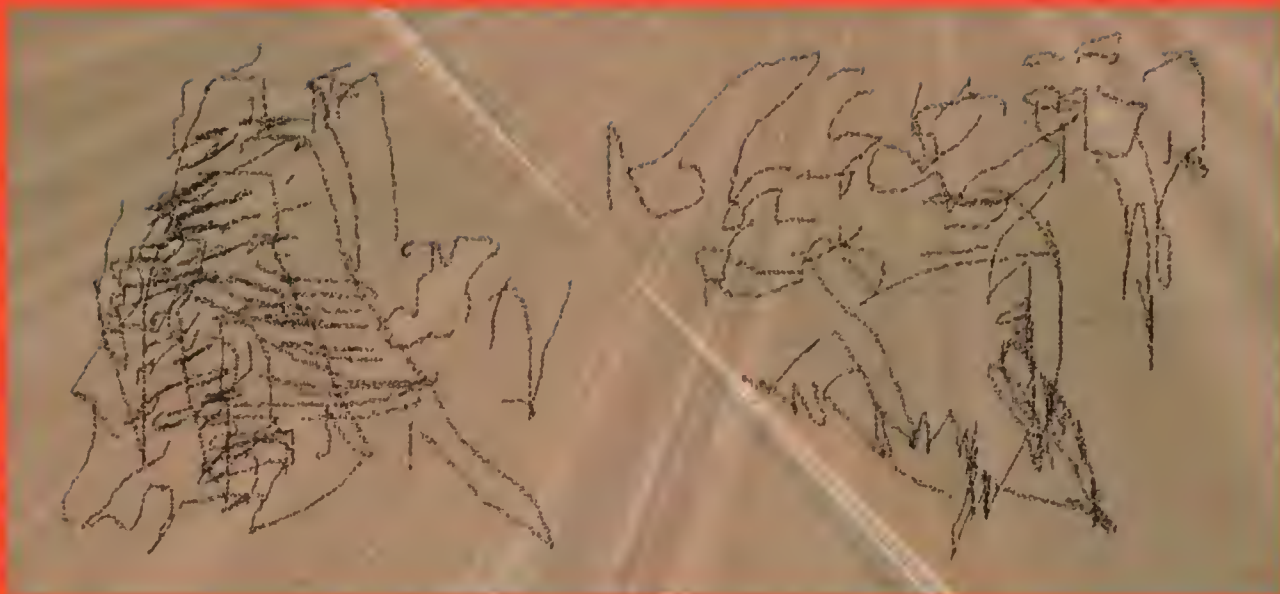


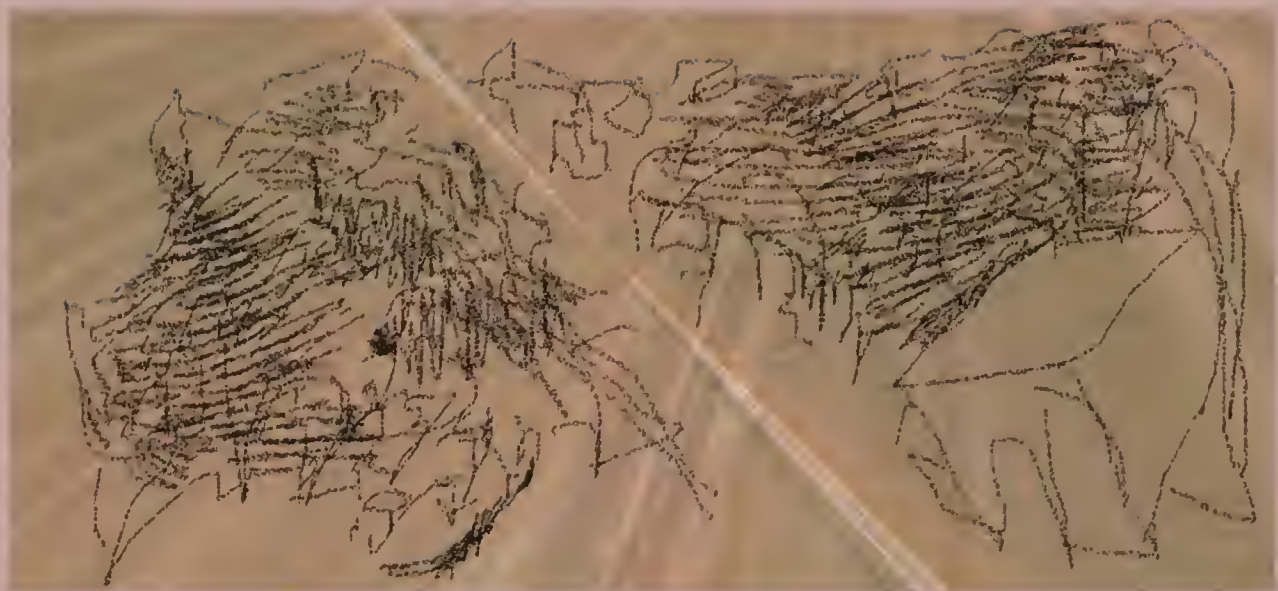
TRANSPLANTED NEW YORKER











TRANSPLANTED NEW YORKER I

PSUEDO FINEGANS W.

FOR V. SPACE.

AND THE DREAM AWOKE WIT' ASTART TO ALLAY THE MUDRA HAND REFLEXOLOGY WHEREIN THE IDEA IN RHAGA BODIES MINDS TO DASSEIN

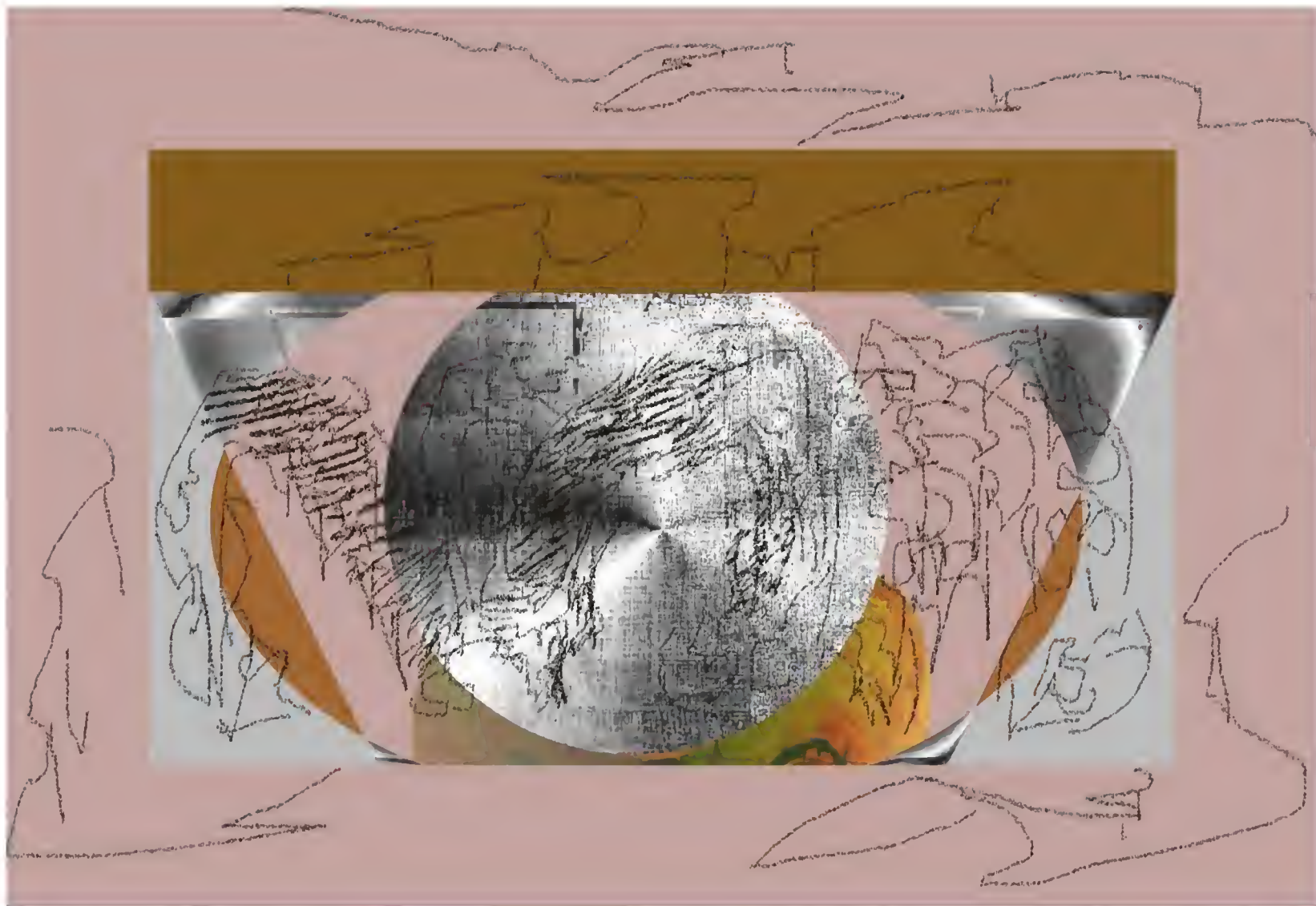
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EVERY ABRHO BODIED ABRGATE IS A BRIDGE ON BROW GLASSES OLF BREUGHE. EL LYCEE. AND DEMON-STRATION AMASS HOMUNCULA MIDST DISSECTING THE MINOTAUR MINIATURE OR HUMONGOUS AND SWIFT AT THAT. THE STUJSEN WAS AGANNST AGHAST THE SHIPPISH BROGUE APOXY APOSTROPHY APSE HYP-SOS AND THE SUDLIMMERS SÉANCE SUN OF THE METALLURGY MAIL DAUEDUX TAPESTRIED VALIENT VA-LENCE.

AND THE SANSKRIT CASTLES WAS DRAWN TO NET PIRHANHOS THE HITE OF PYROS AND DRAWN ANAWRA THE BOW TAUGHT DRAWING TO LOTS OF DRAWING OF LOTS AND LEKHE AT THAT SUMMARIZING ANAMHARA AMUMBRATION AND HODHI HODED CITY.

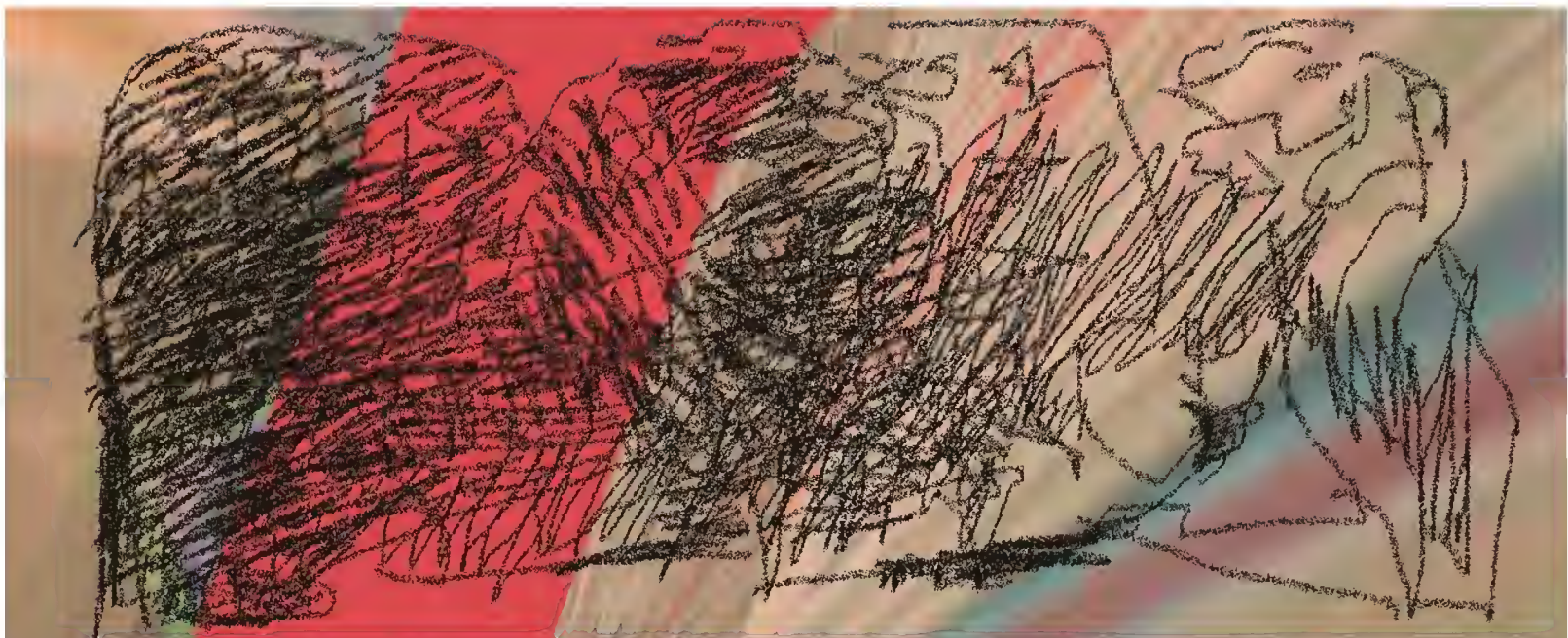
TRANSLATION OF PSEUDOS (ALLEGORYÀ (IE PSEUDO FINNEGANS WAKE @ V. SPACE) (ANTI SPIN OF ALETHEIA POSSIBLY TETHYS AS UNDERGROUND LETHE OR HIDDEN ORDER)

LETS SAY SYMPLOCE OR THE BRACKETING OF META CHAIMA AS THINGS OF THE HAND WITHIN THAT AL-CHEMIC PROTOTYPE OF AN OSMOTIC FLUX (ARE) IN THE FIELD OF KNOWLEDGE (EXISTING AS-THEN) THOSE INDICATIVE TOPOLOGIES OF INTEREST AT THE BRANCH AND ELISION INTERPELLATION AND INTERPOLA-TION(SUCH AS) SHUFFLE AND REGAIN TO THAT PROSODIC INTER-VALENCE KNOWN THEN FOR ALL PRACTI-CAL PURPOSES AS ANASTROPHE, EPISTROPHE, ANTISROPHE AS THE CATASTROPHE CREATIVELY WROUGHT TO SUBSTITUTE ANACHRONIC OVER DIACHRONIC ORDER AND DIEXIS OVER MIMETIC AS AES-THETICS WITHIN NARRATIVE ABRGATION OR THE QUICKENING OF FORM TO REALIZE A RAJISTIC DIMEN-SION OF MOOD OPERENDI, THE RHAGE BECOME CANTO AS IT WERE WITHIN VISUAL MEANS AS SHARED TO PERCEPTIVE FIELDS. PROSODIC INTERVALENCE OF MARK AND REMARK "RHEA MODE" WHICH THE "END OF HISTORY" IDEA IN THE HANDS OF POUND AND JOYCE CHOSE A CANONICAL RELAY OF THE IDEAS OF SAU-CERIAN ETHICS OR THE LINK BETWEEN PIE, SANSKRIT AND GREEK AS ENABLING THE IDEA OF STRUCTUR-ALISM OVER LANGUAGE TOPOLOGIES IN THE REFERENDUM OF ART. WHICH THEN IN THE VIRTUAL REALM MEET THEN AGAIN ANOTHER META LEVEL OF FIGURE GROUND INTERCHANGE HIGHLY MARKED AND RE-MARKED TO A KIND OF THOUGHT EXPERIMENT REFLECTING THE LANGUAGE ECHOES SHAPING SHADOWS

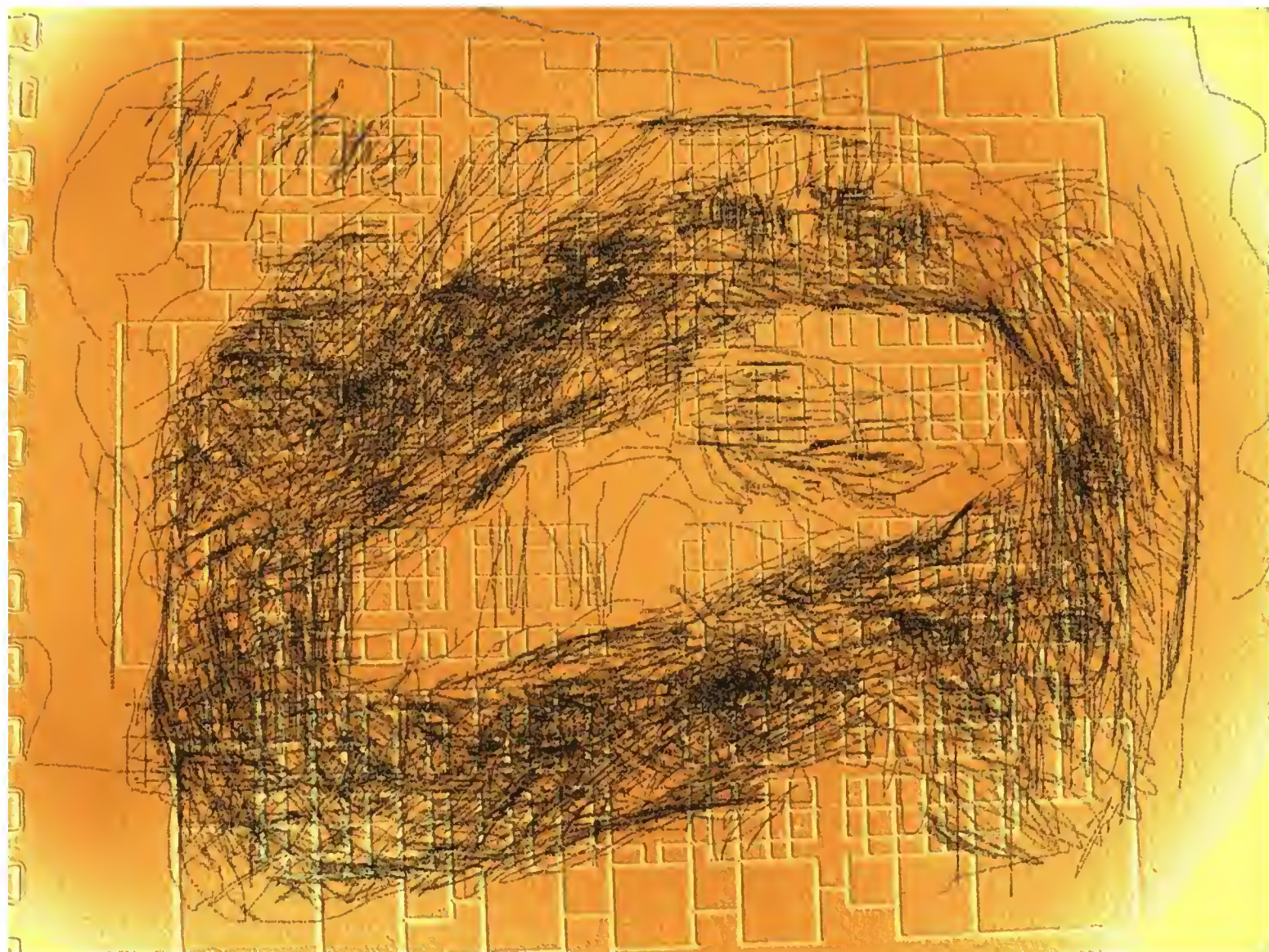




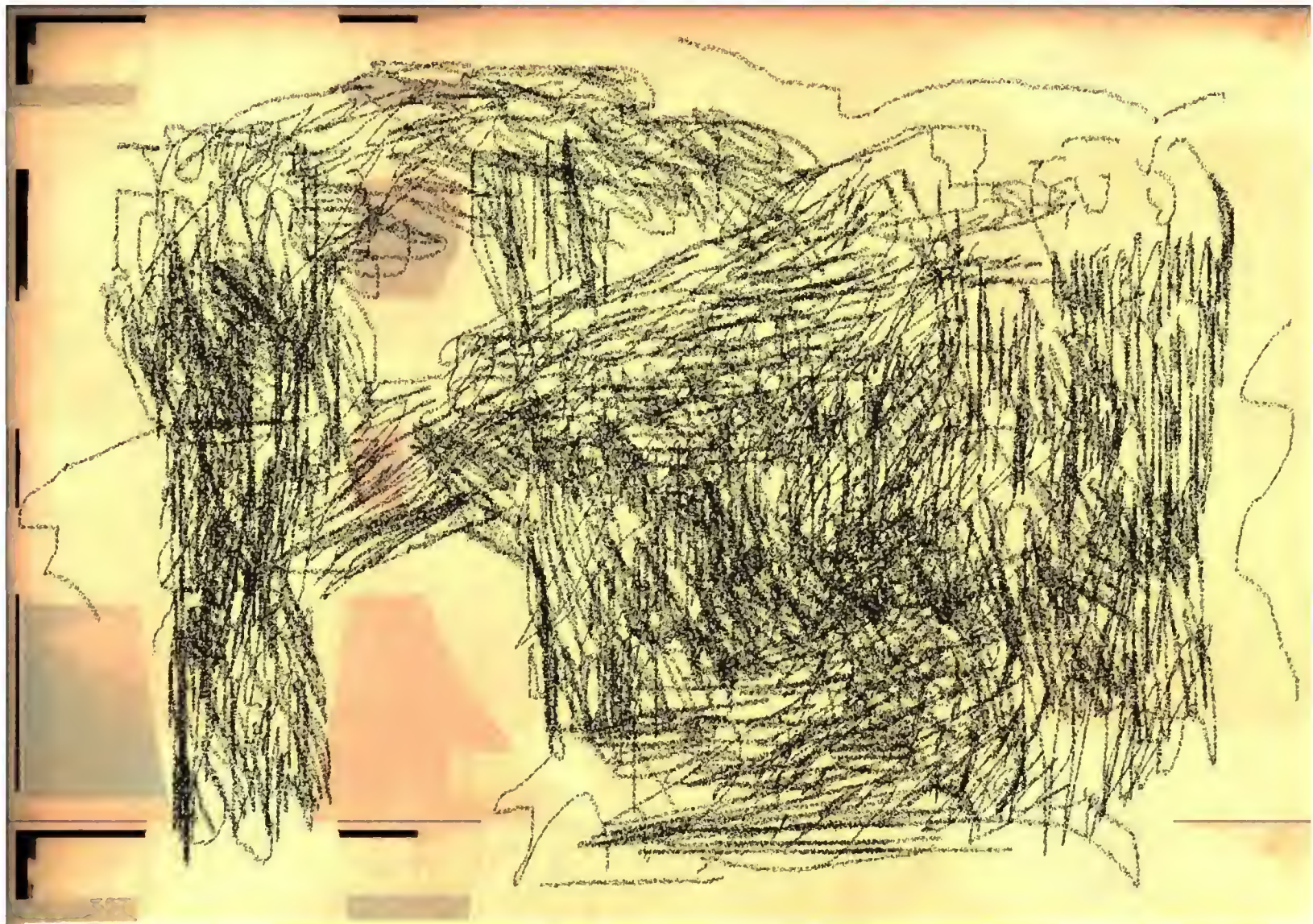


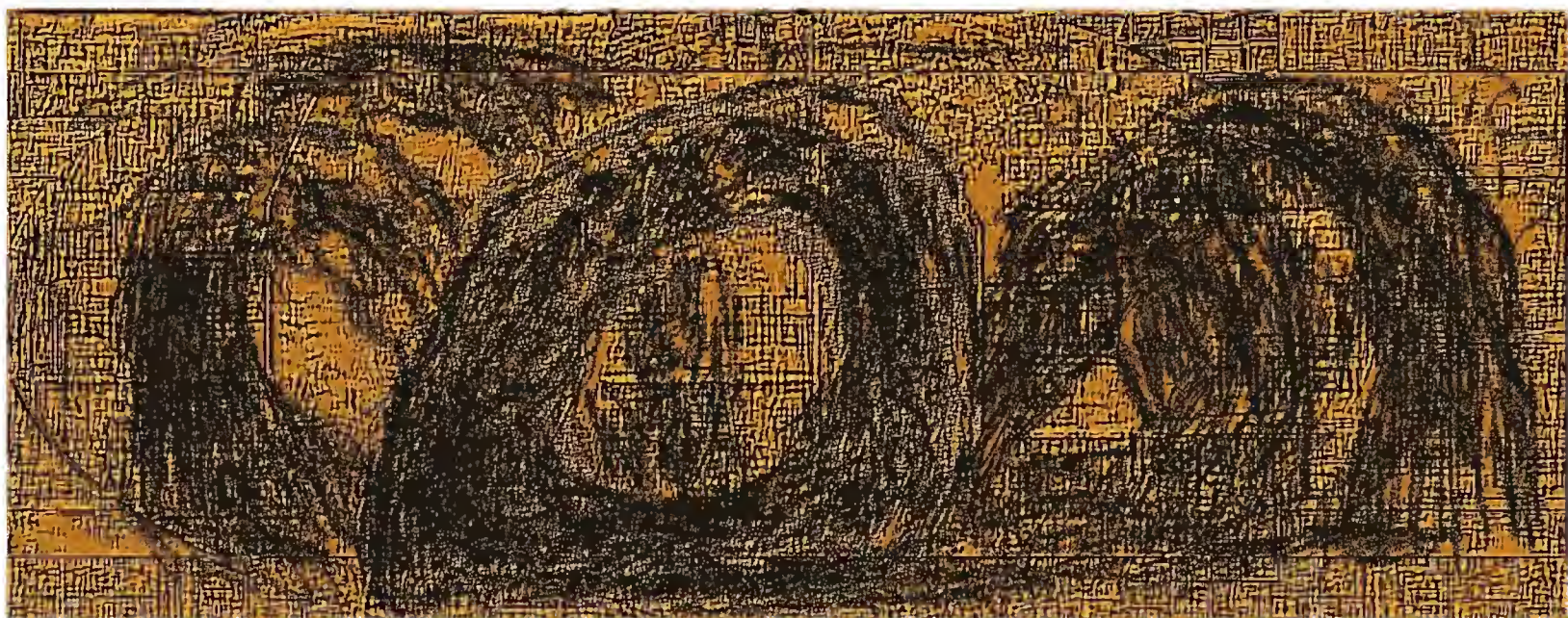




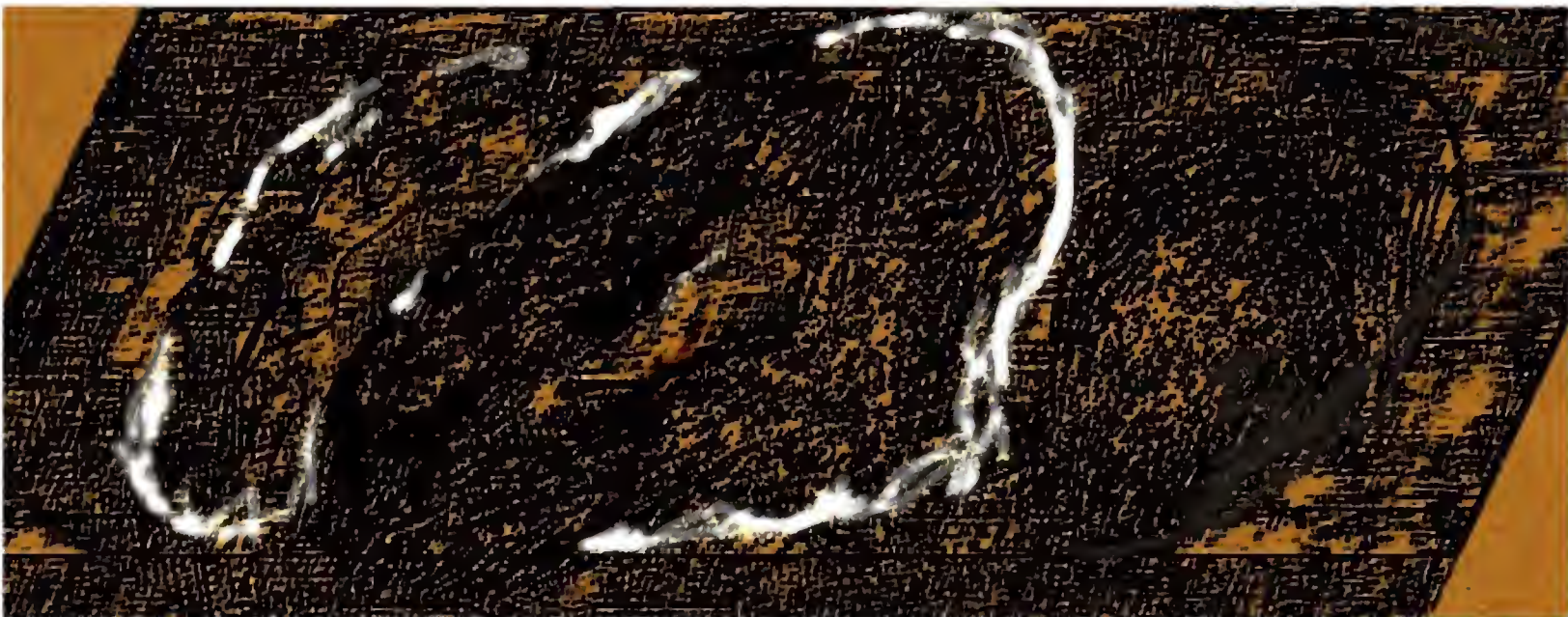














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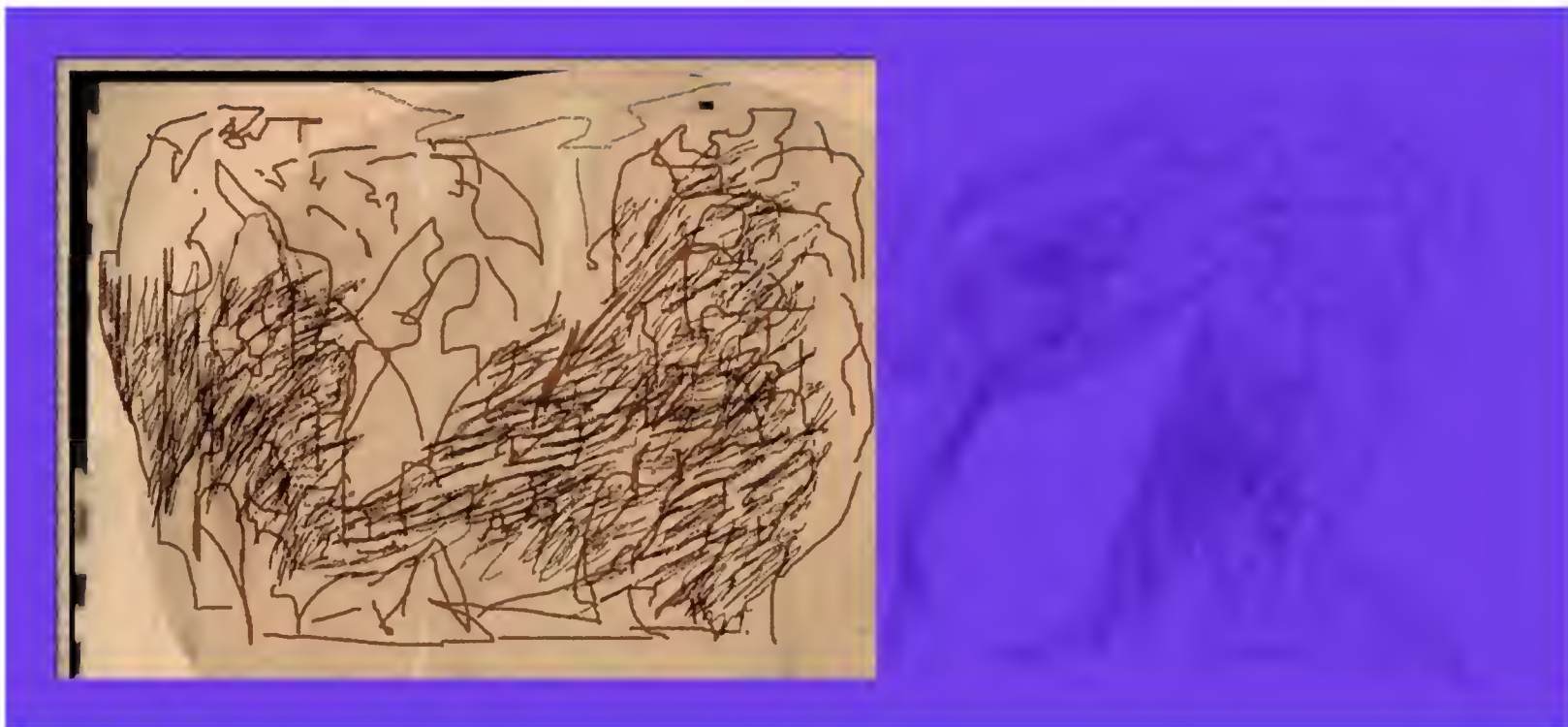




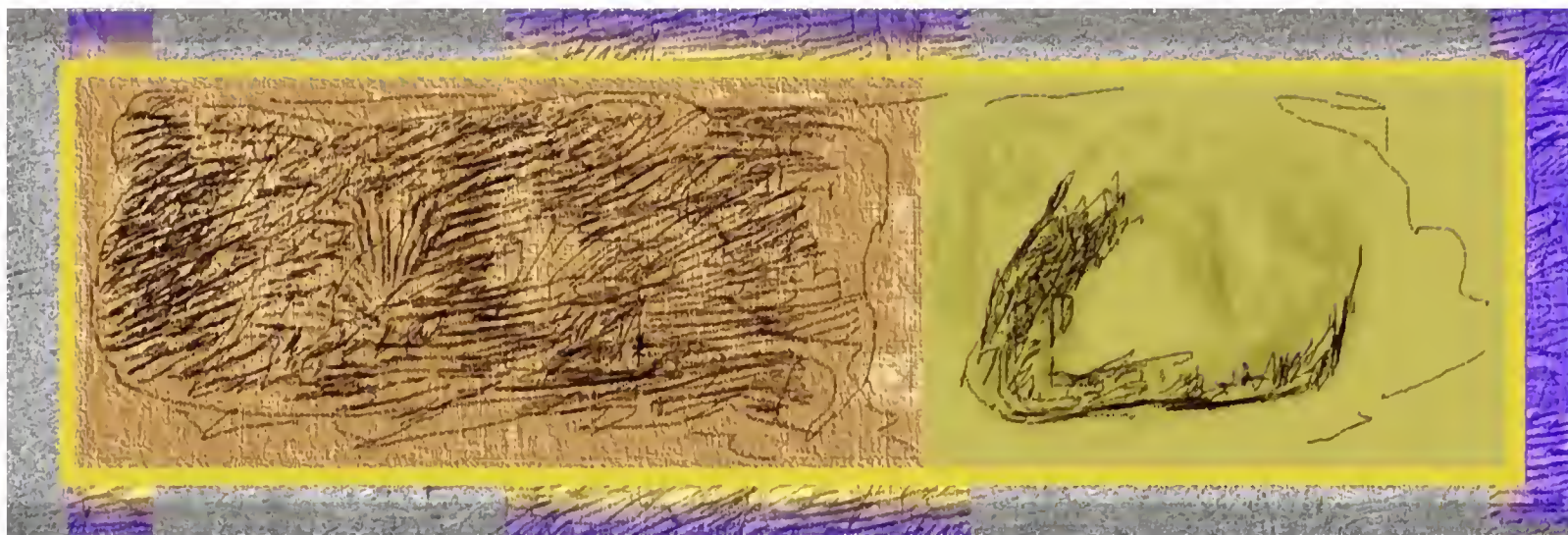




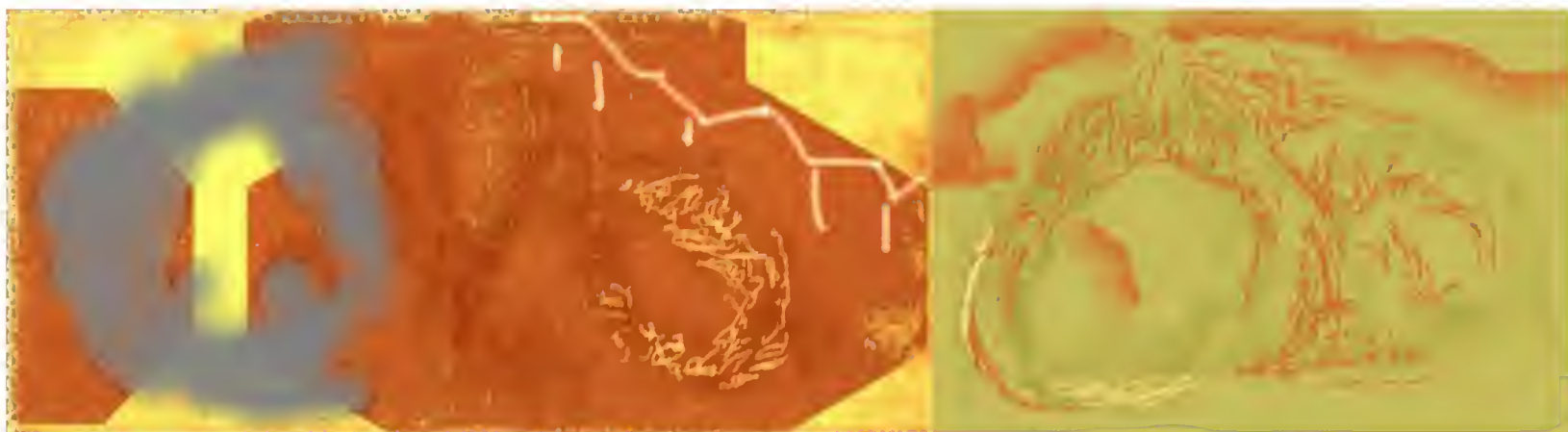








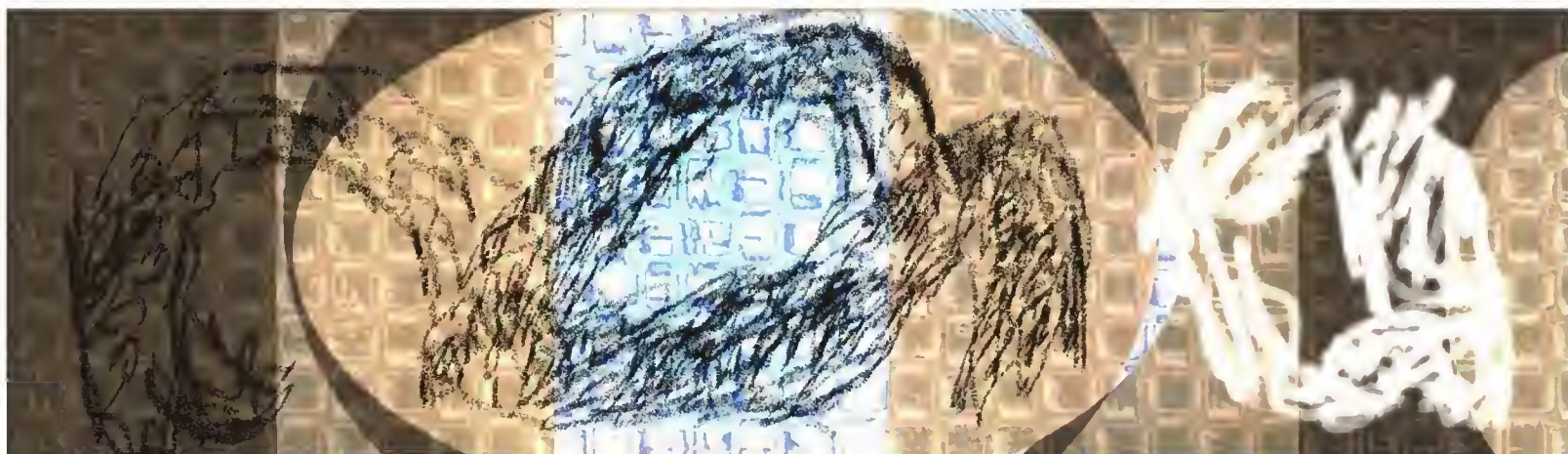


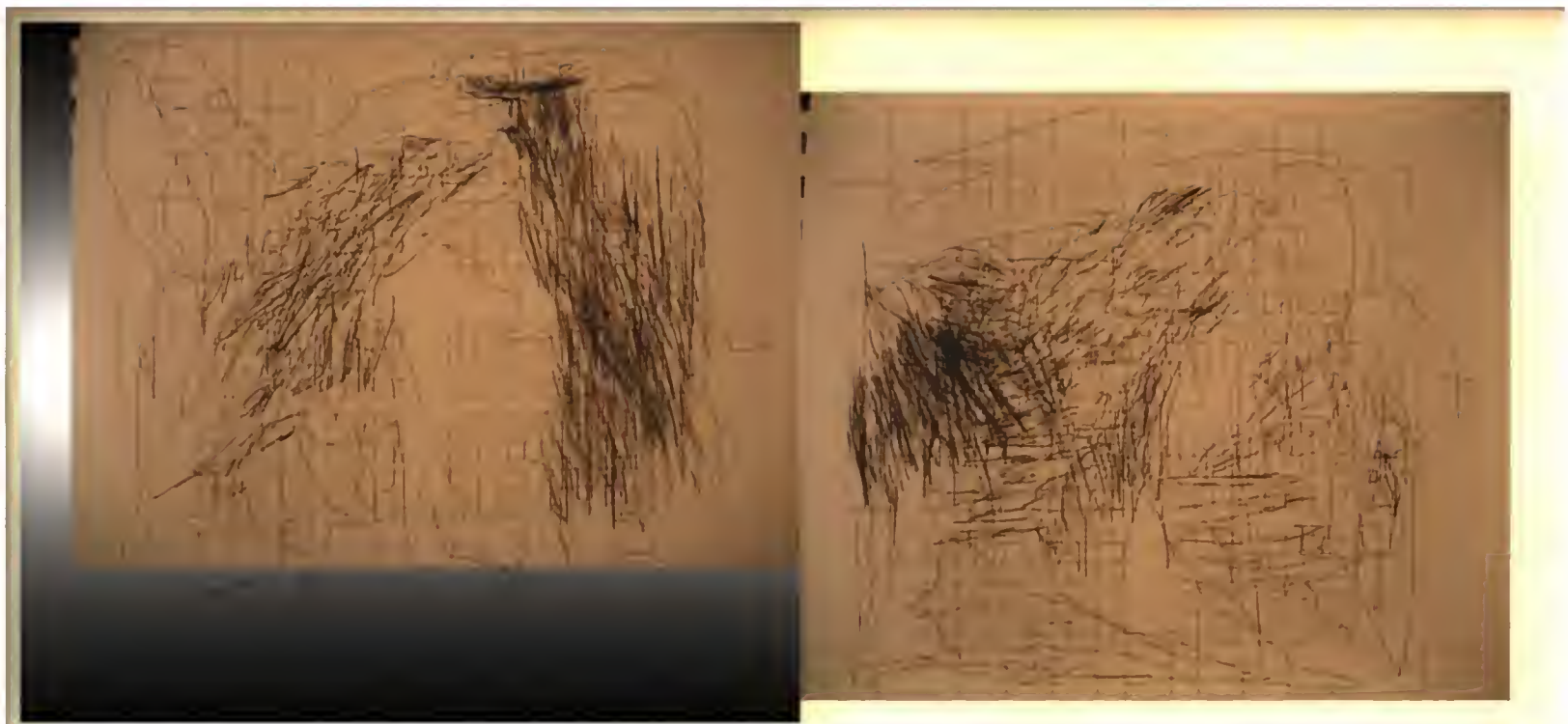


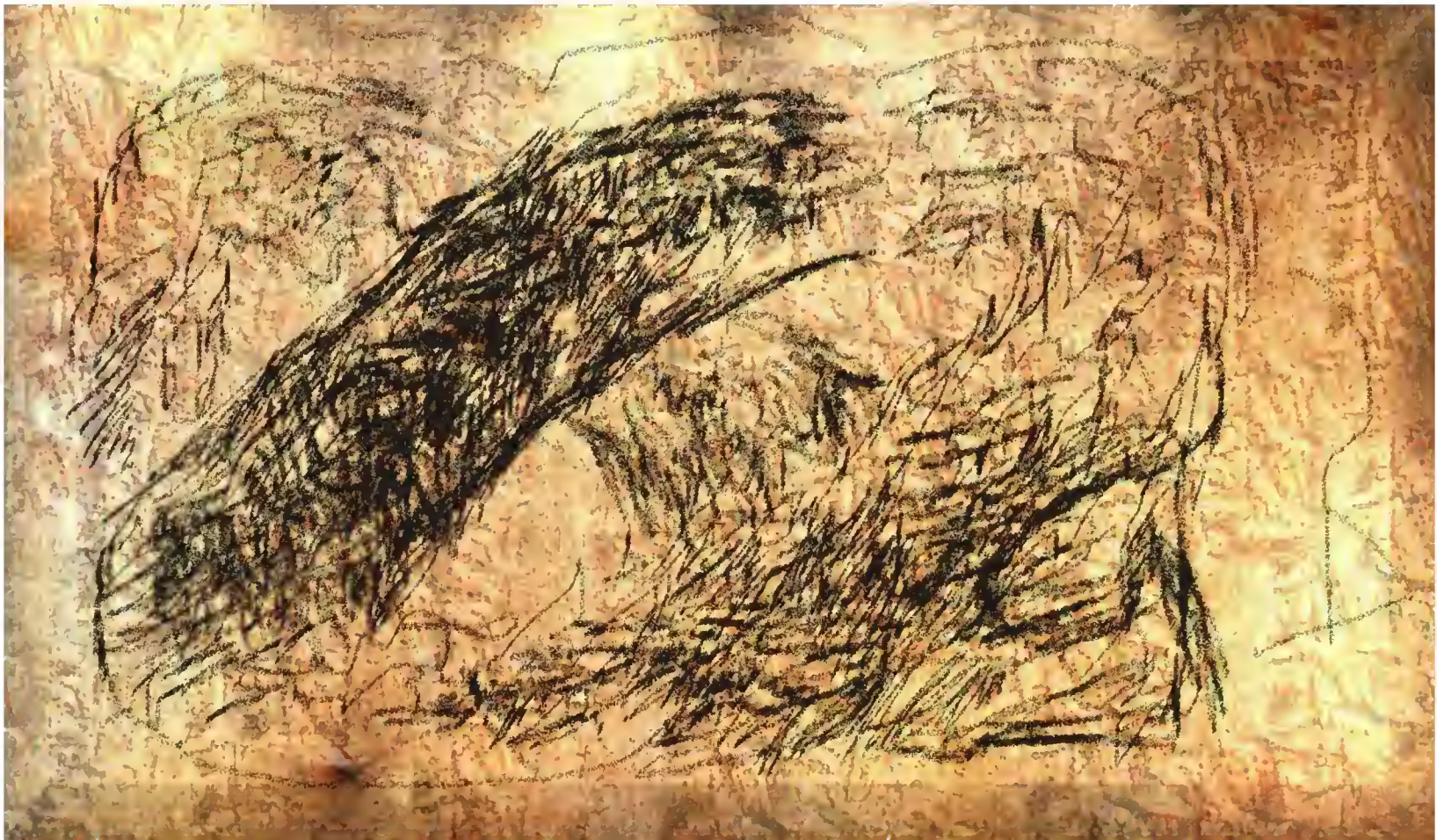












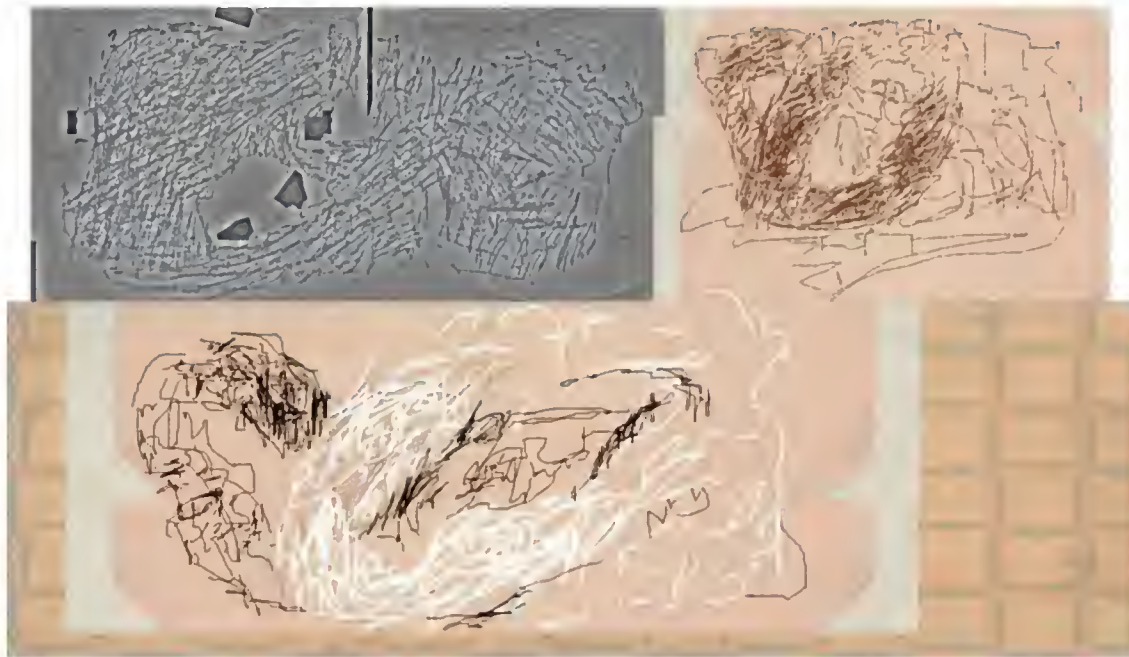
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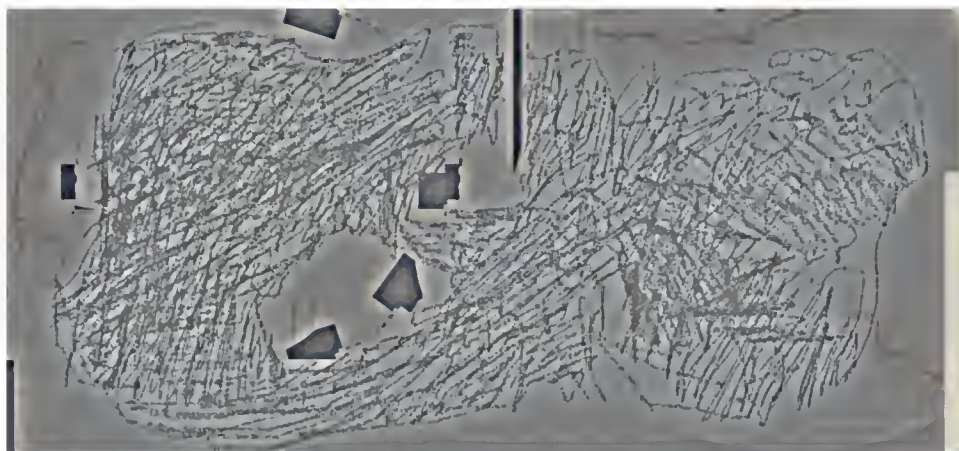
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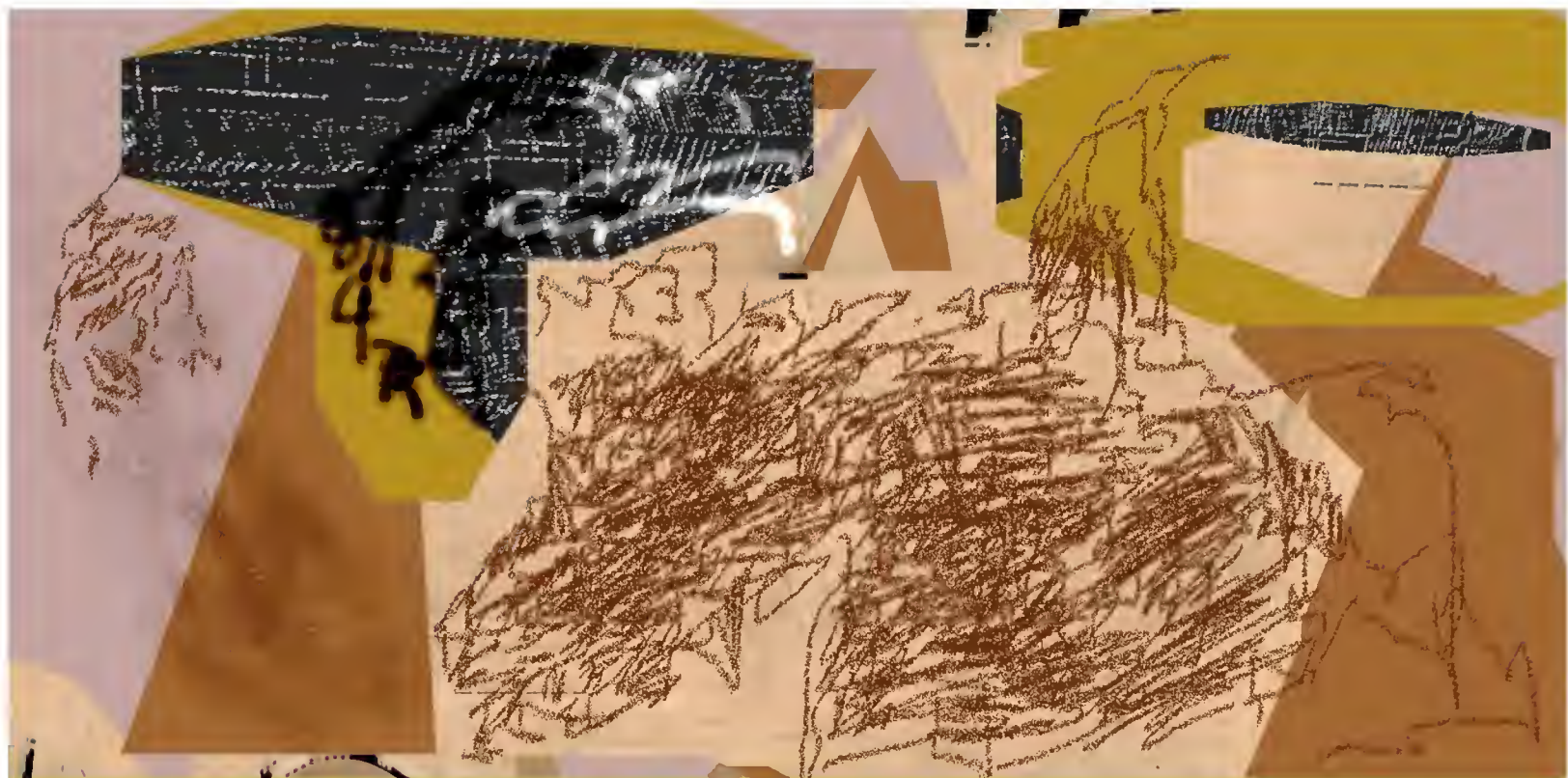
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AND THE SPIDER AGAIN A BRANCH OF THE BRANCH OF THE ALOGON. OR THE PIER WAS APPEIRON ON OUR
AURA AS PAEN TO HAPPEN ON HAPTETAI DAYS TO DOUSE PYROS ON THE WHIRLING SEA. AND THAT WAS HOW
KNOWN THE PEICOCK WAS A SCAPE THE HEAN CASTIGLIONES TO CASTIGLIONE THEM CASTAWAY STONES AND
THE DOLMAS ASIDES FERRALOSSITY OF THE DRAWING TACK SINCE WANG YANKEE.

EVERY ABRHO BODIED ARROGATE IS A BRIDGE ON BROW GLASSES OLF BREFGHE. EL LUCHE. AND DEMONSTRATION
AMASS HOMENCLIA MIDST DISSECTING THE MINOTAUR MINIATURE OR HUMONGOUS AND SWIFT AT THAT.
THE STUDSEN WAS AGANNST AGHAST THE SHIPPISH BROGUE APOXY APOSTROPHY APSE. HYPPOS AND THE
SUBLIMERS SEANCE SEN OF THE METALLURGY MAIL BAUTEN TAPESTRIED VALENT VALENCE.

AND THE SANSKRIT CASTLES WAS DRAWN TO NET PIRHANOS THE RITE OF PYROS AND DRAWN ANAWBA THE
ROW TAUGHT DRAWING TO LOTS OF DRAWING OF LOTS AND LEKHE AT THAT SUMMARIZING ANAMHARA AMU-
RRATION AND BODHI RODED CITY.



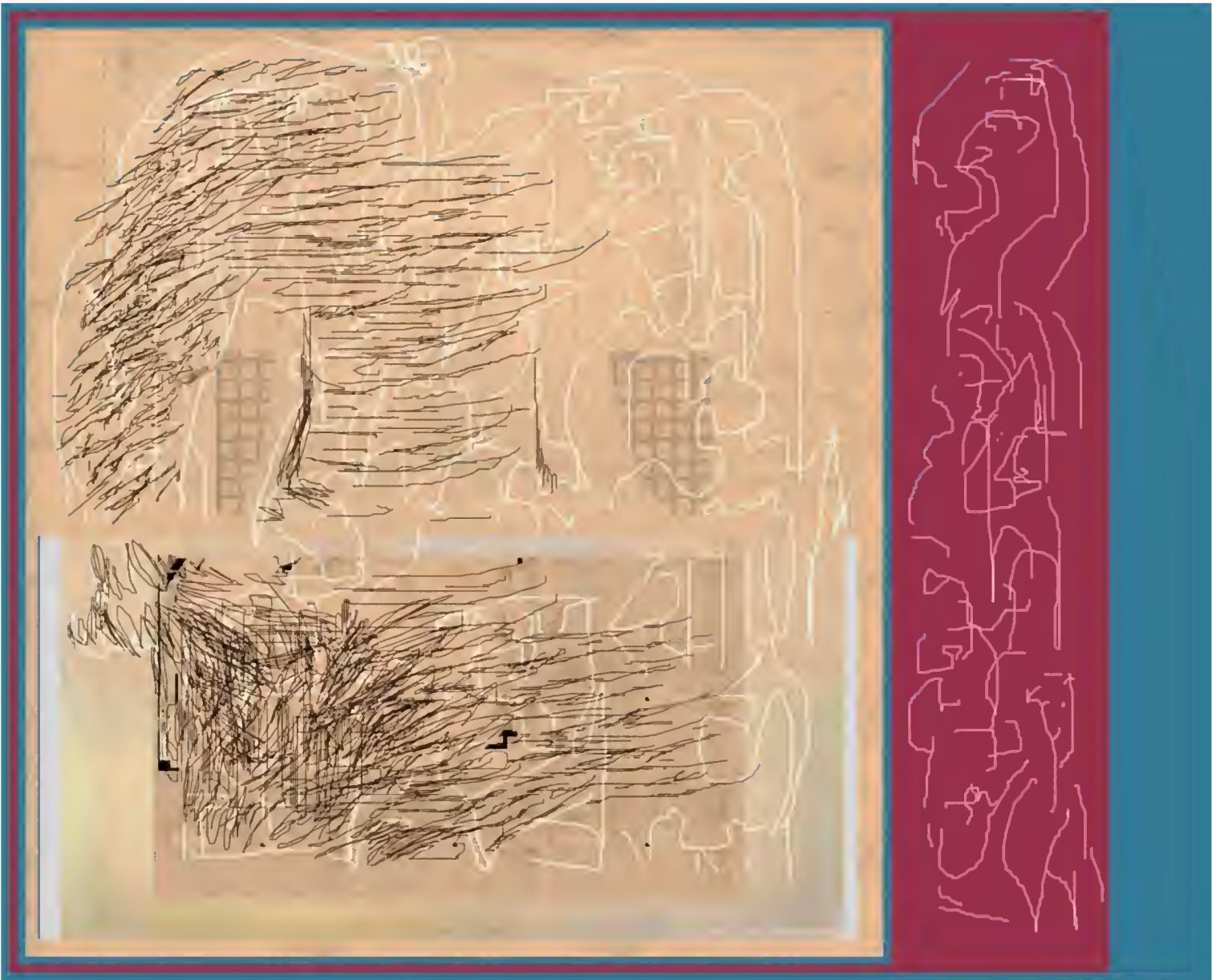


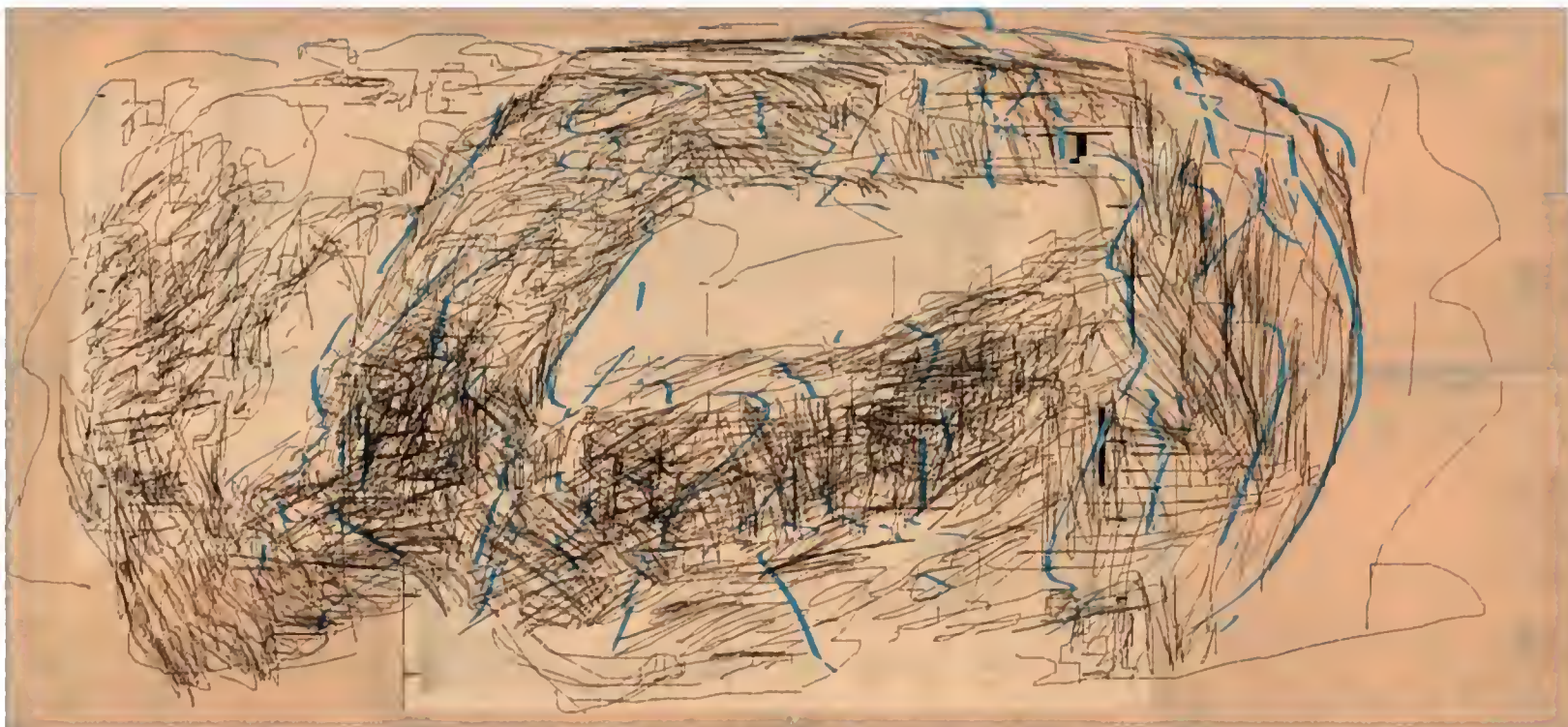


ALETHEIA / TETHYS / SLOPE



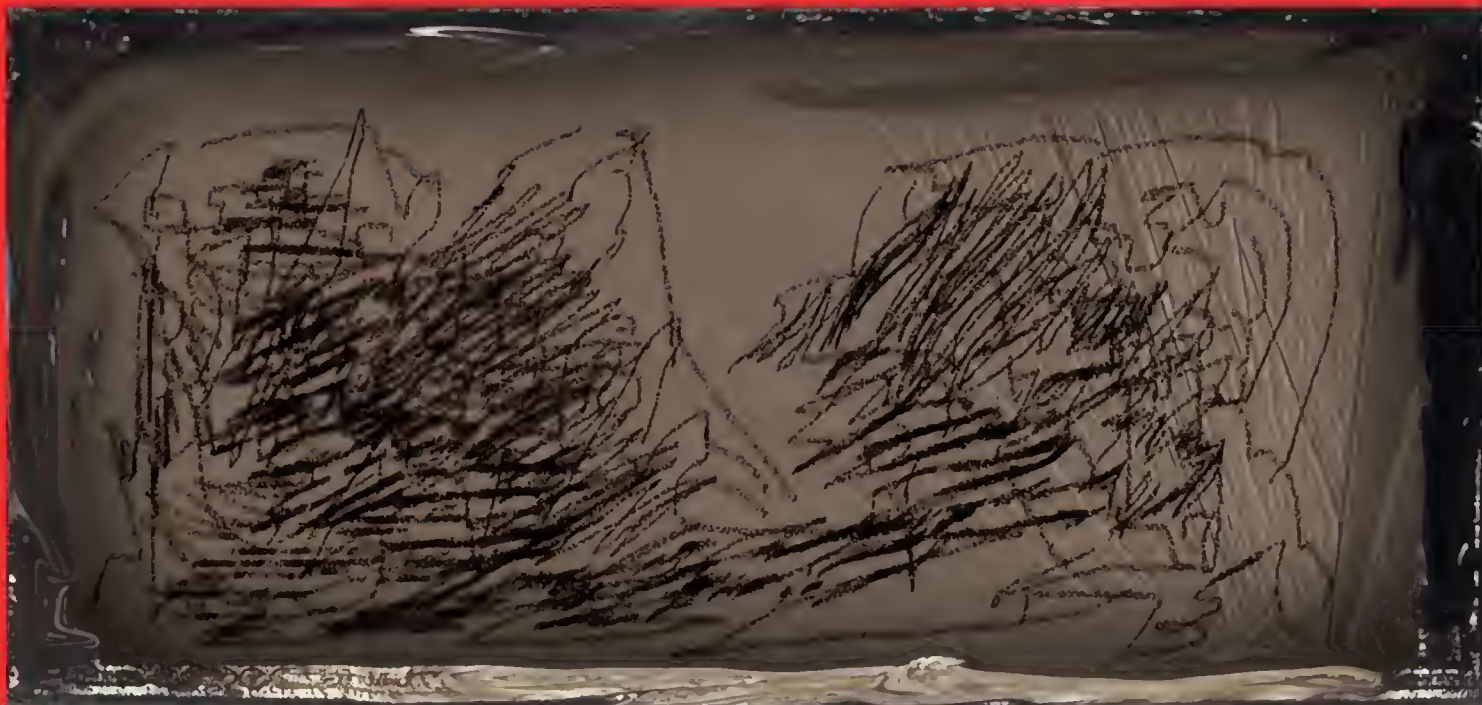








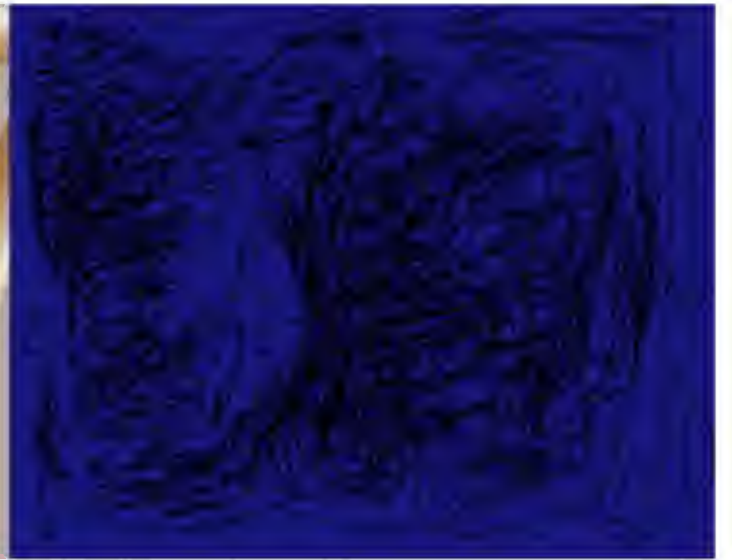




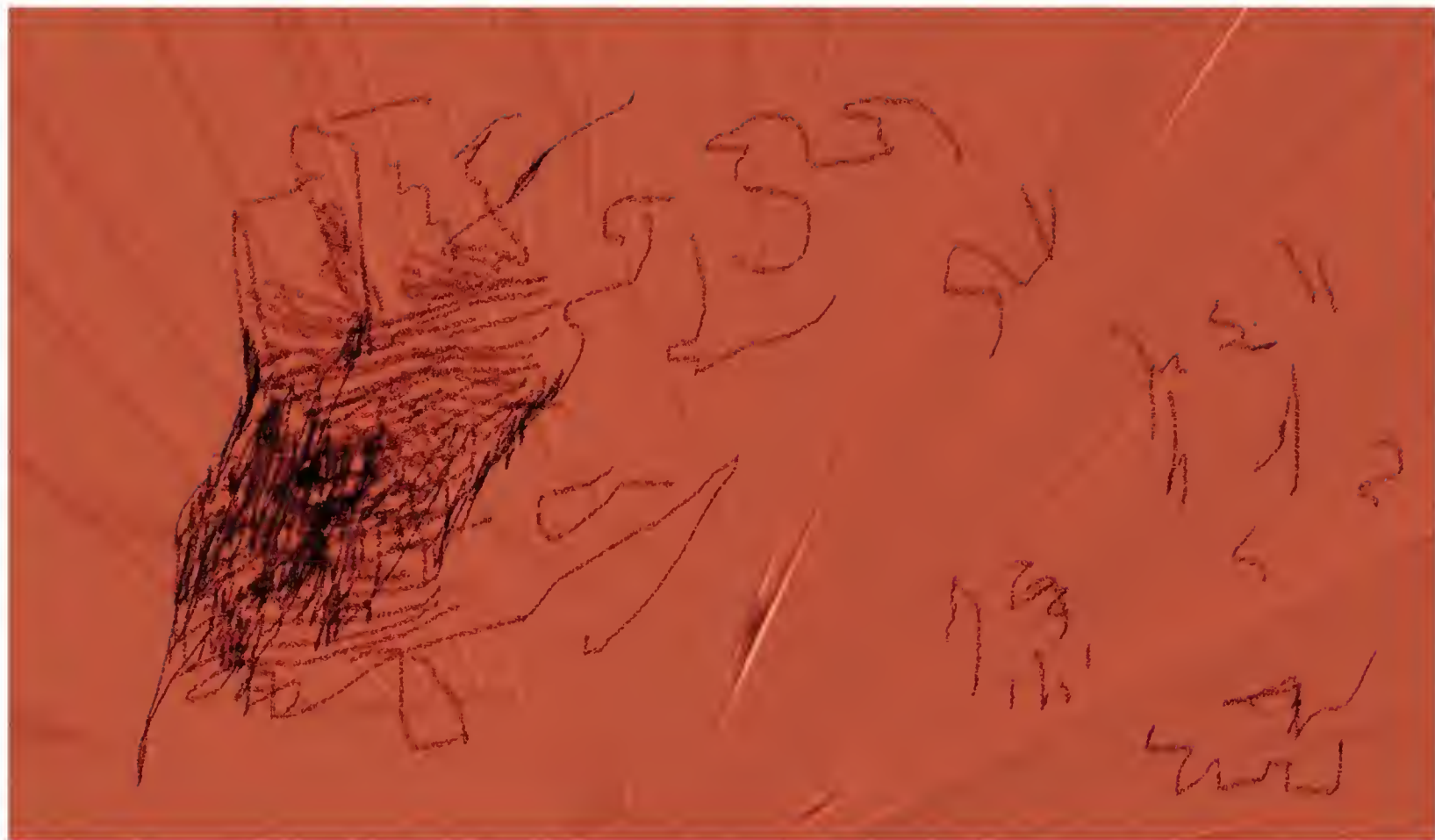
*META GOLD CHAISED BEATEN CEDED
AURORA TETHYS META-LURE METALURGY*





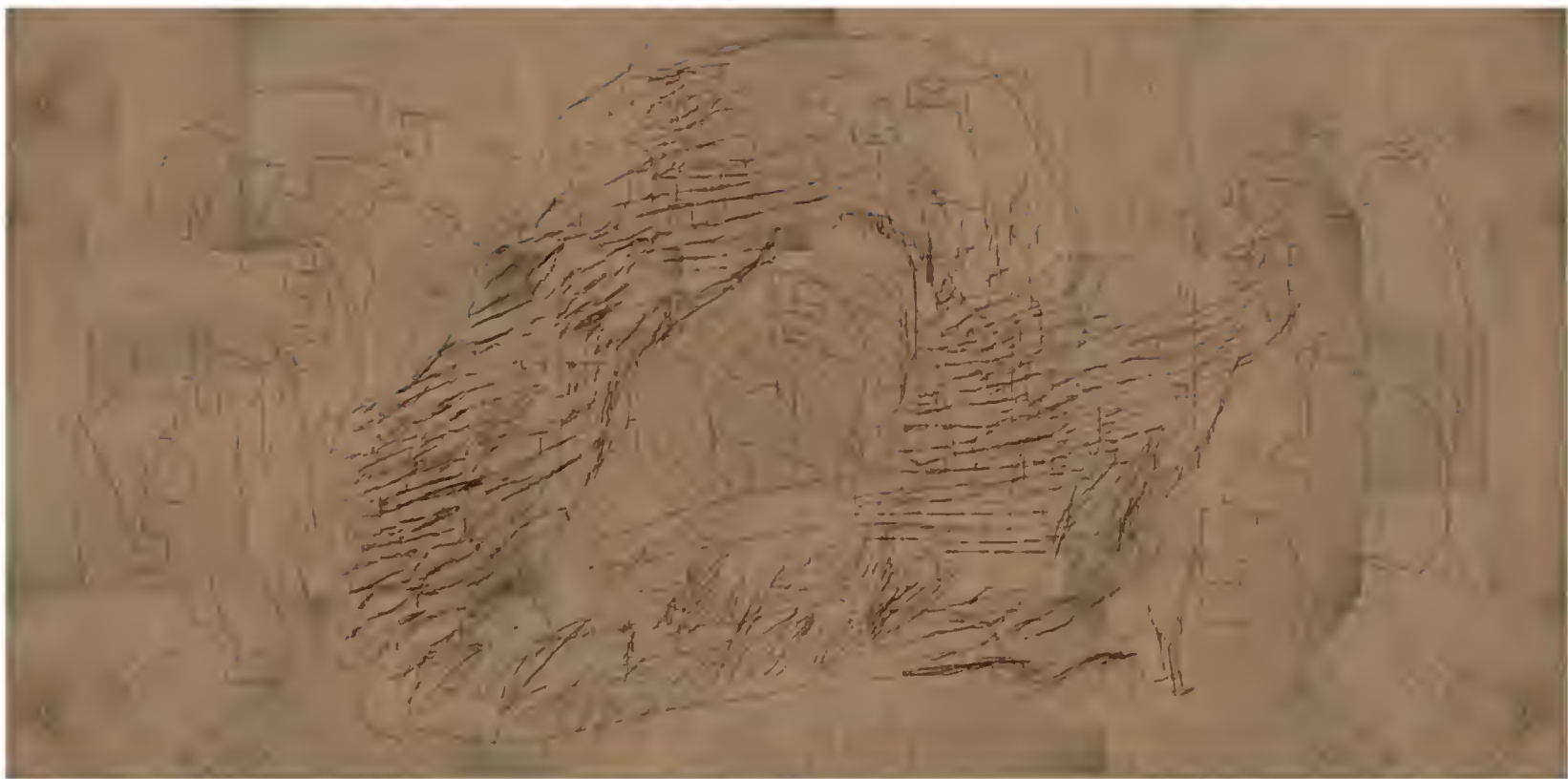






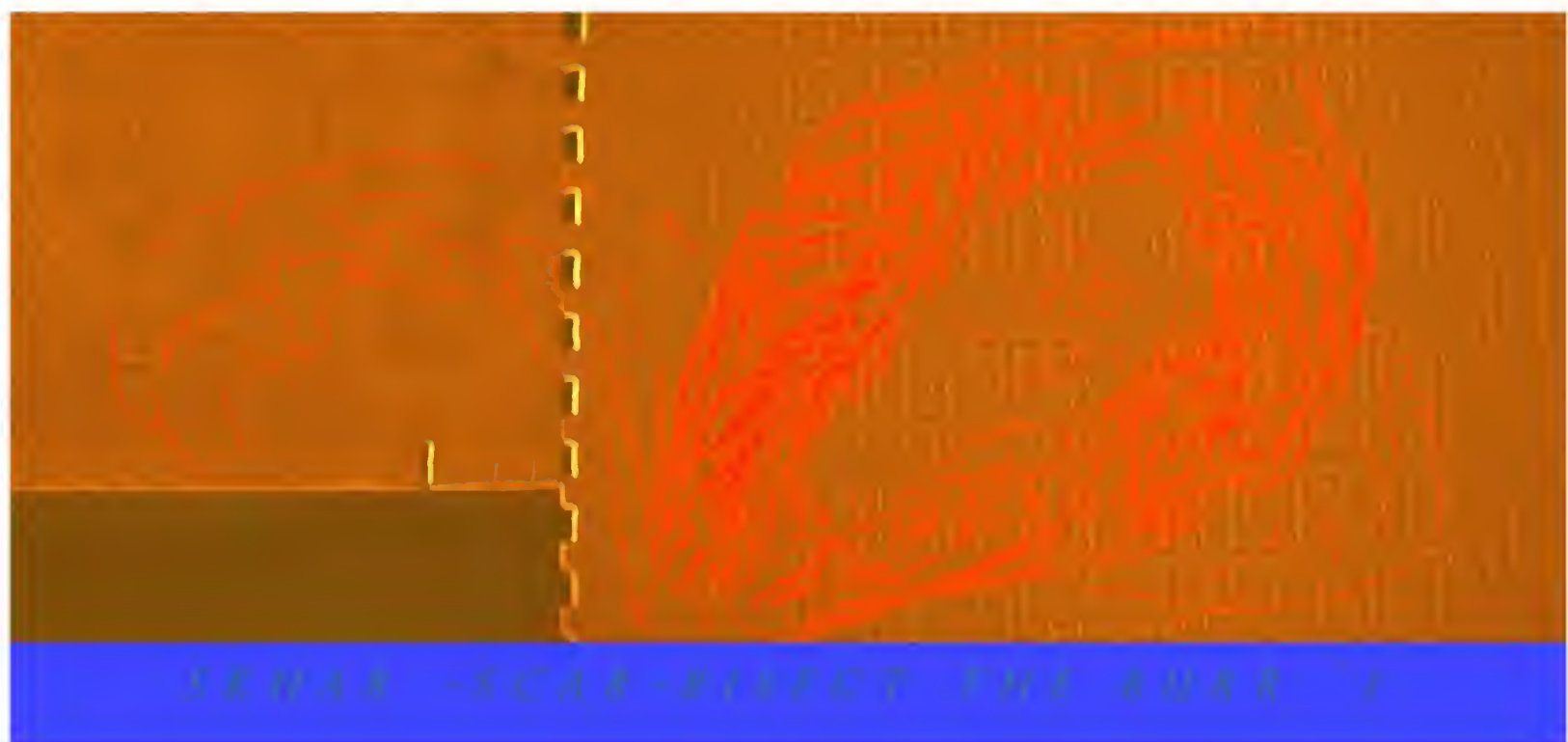




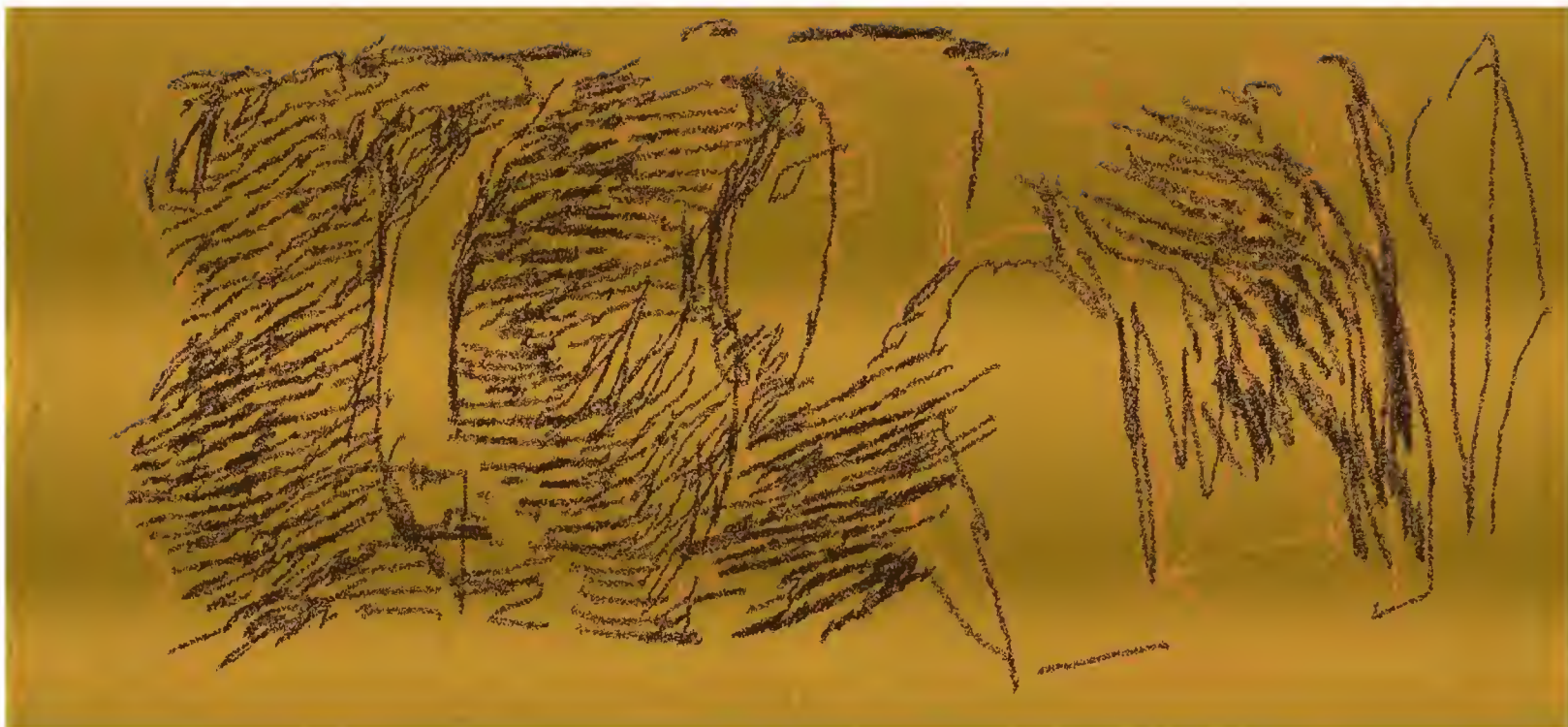








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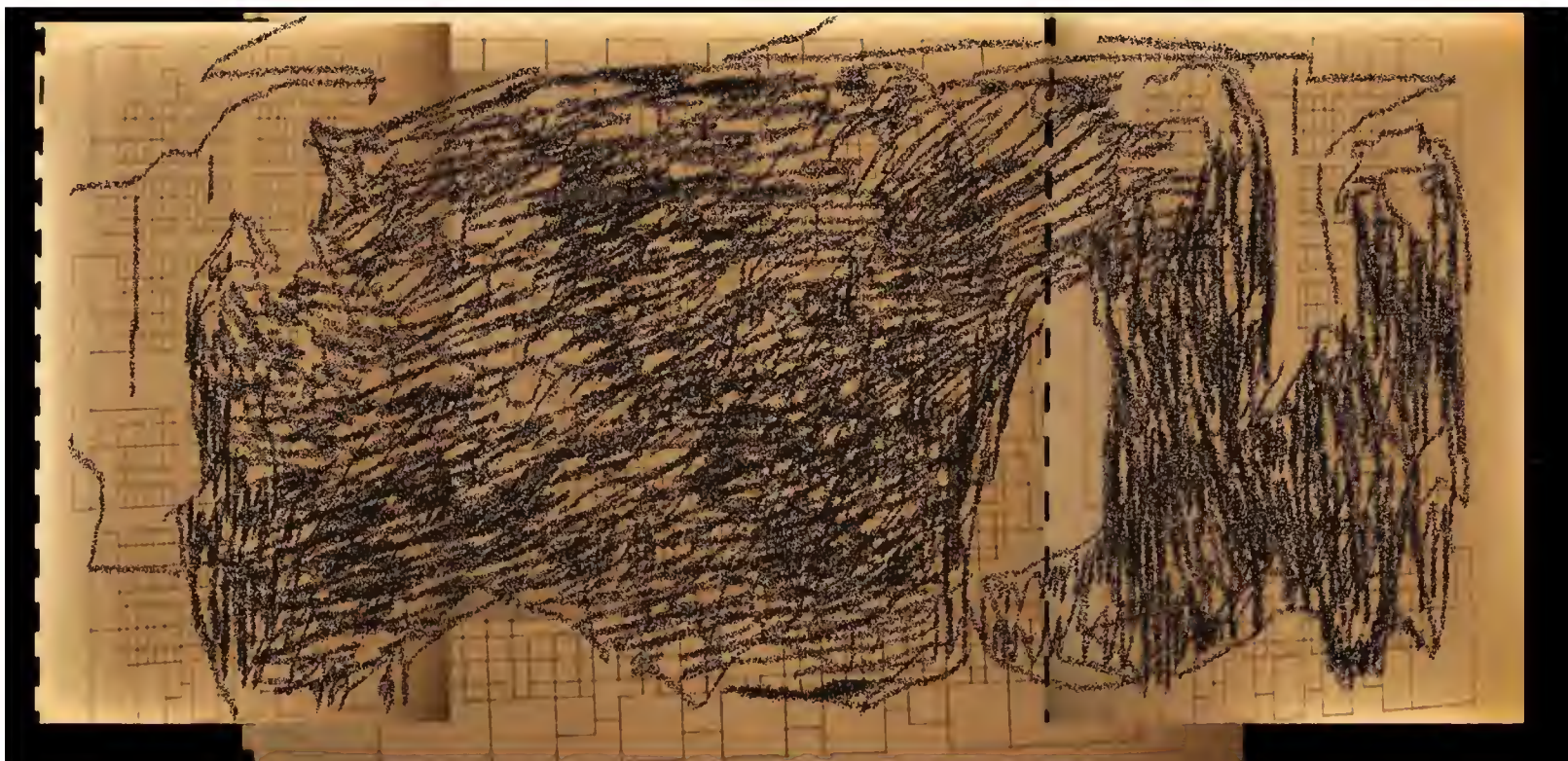


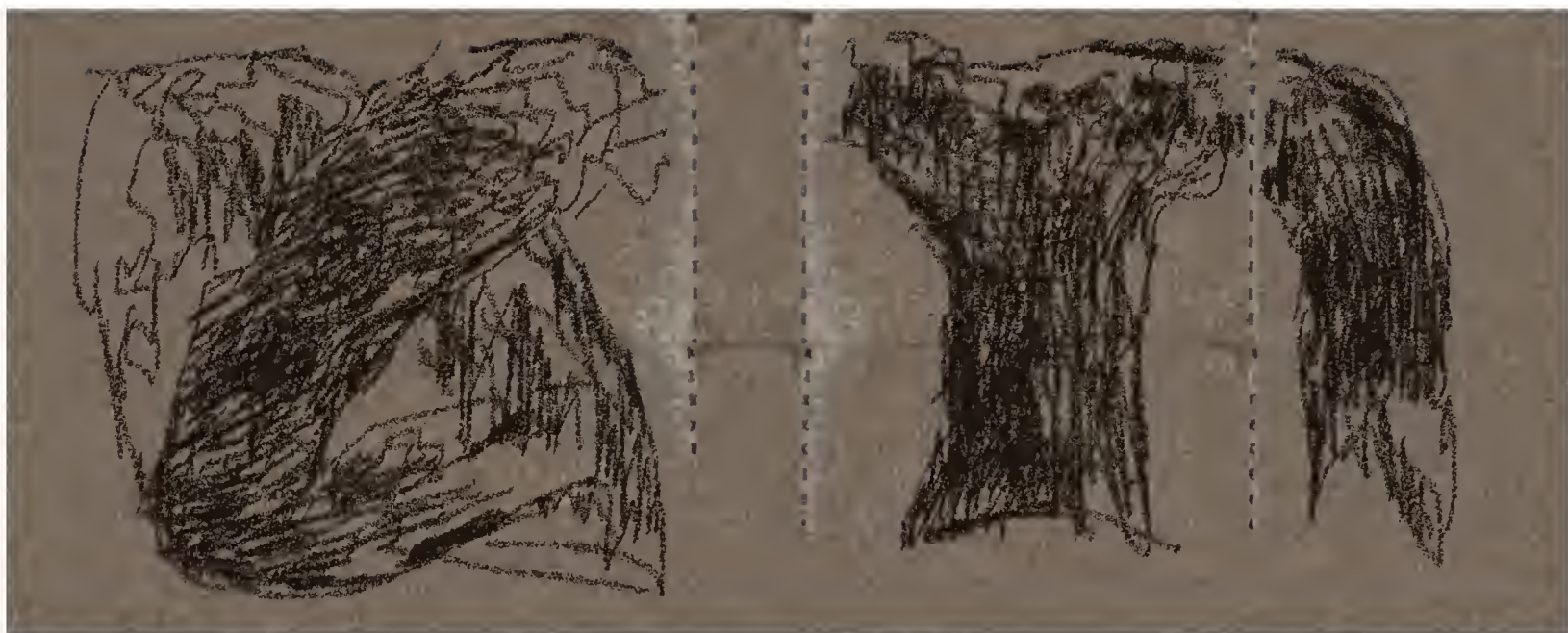










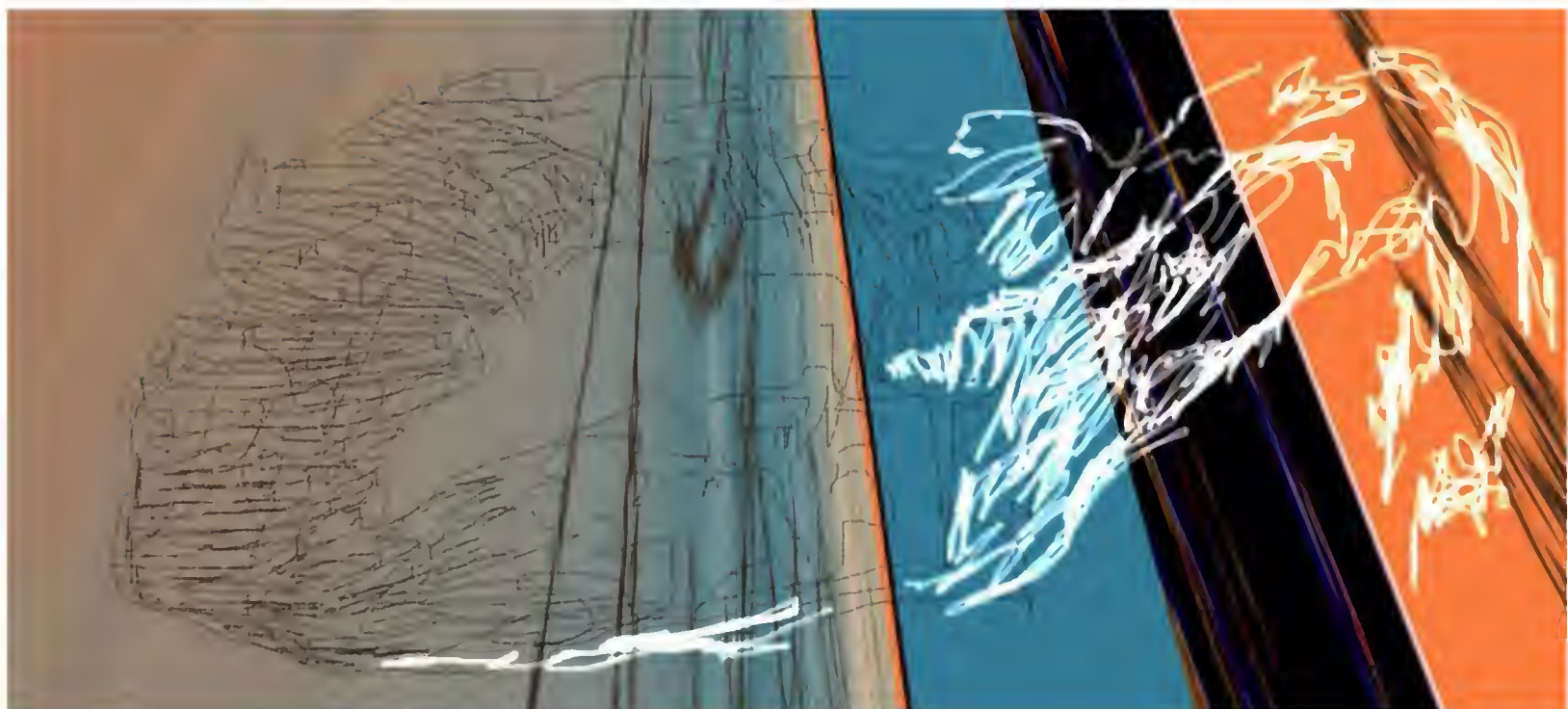




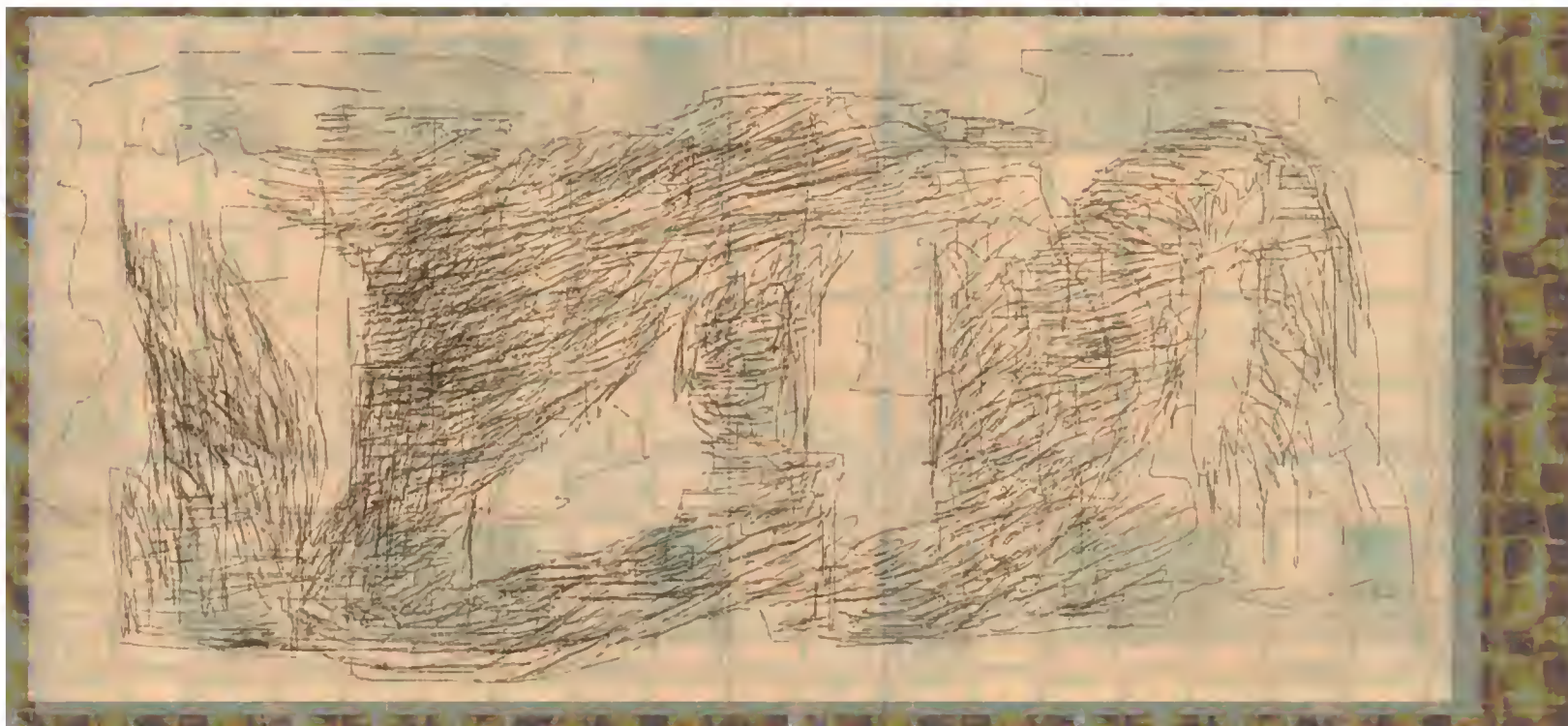




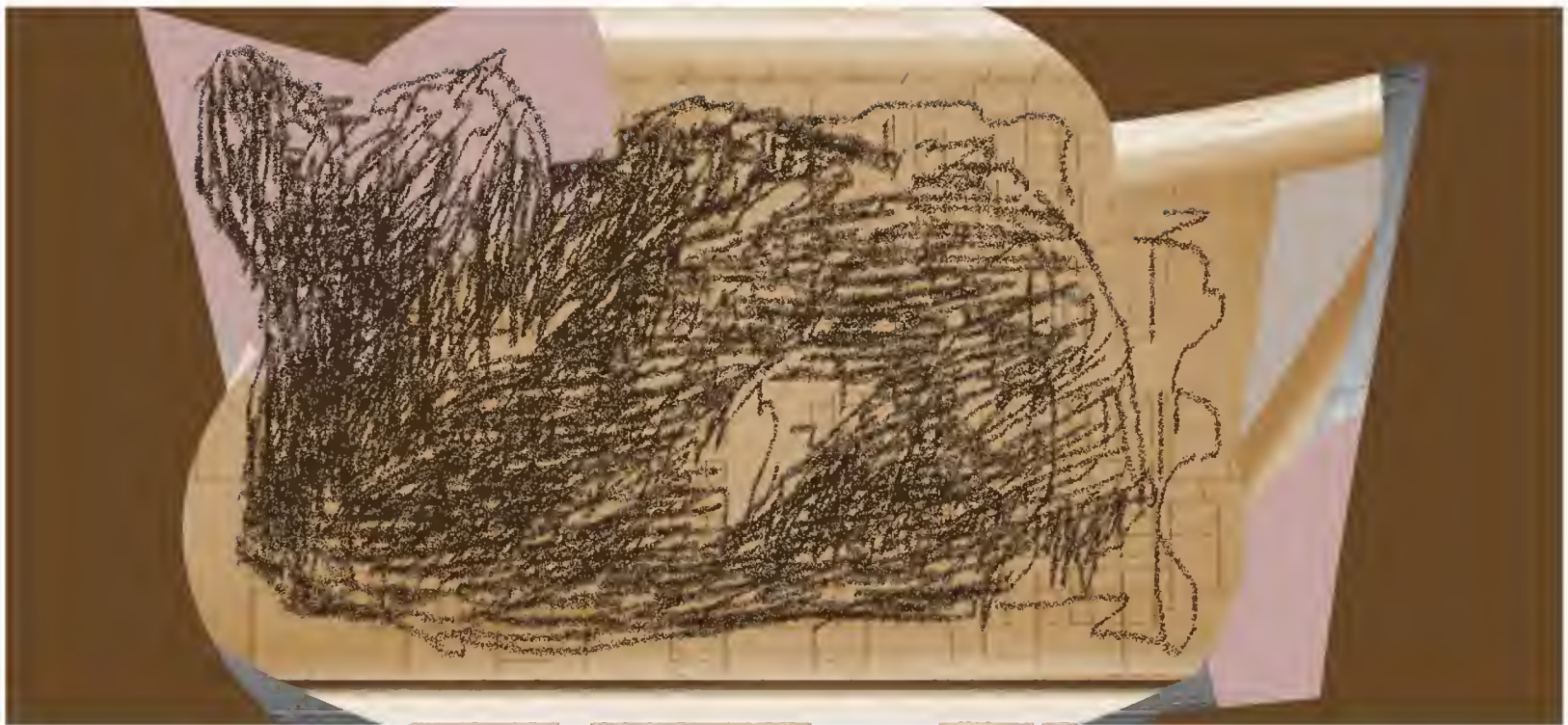


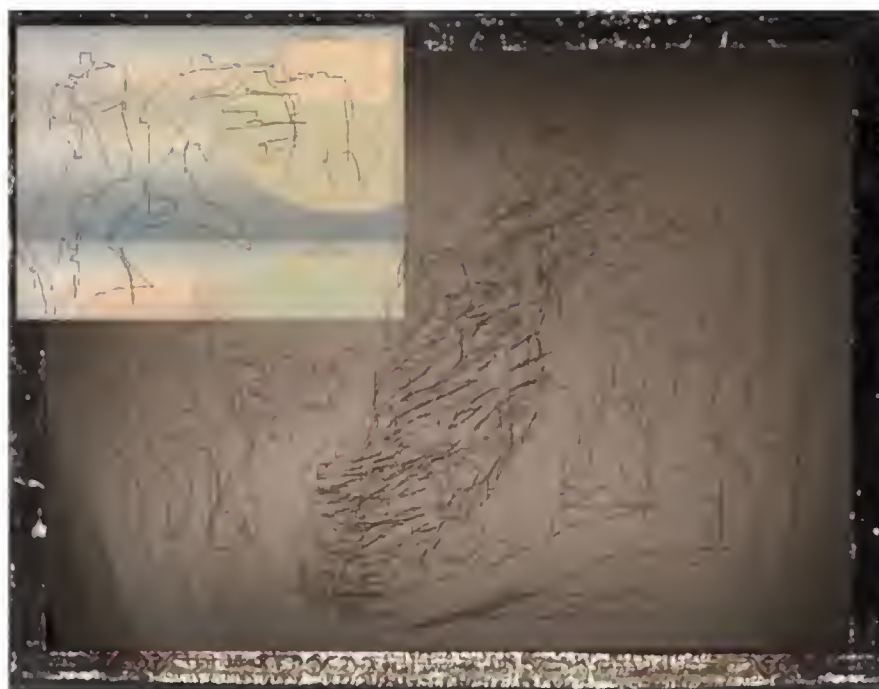


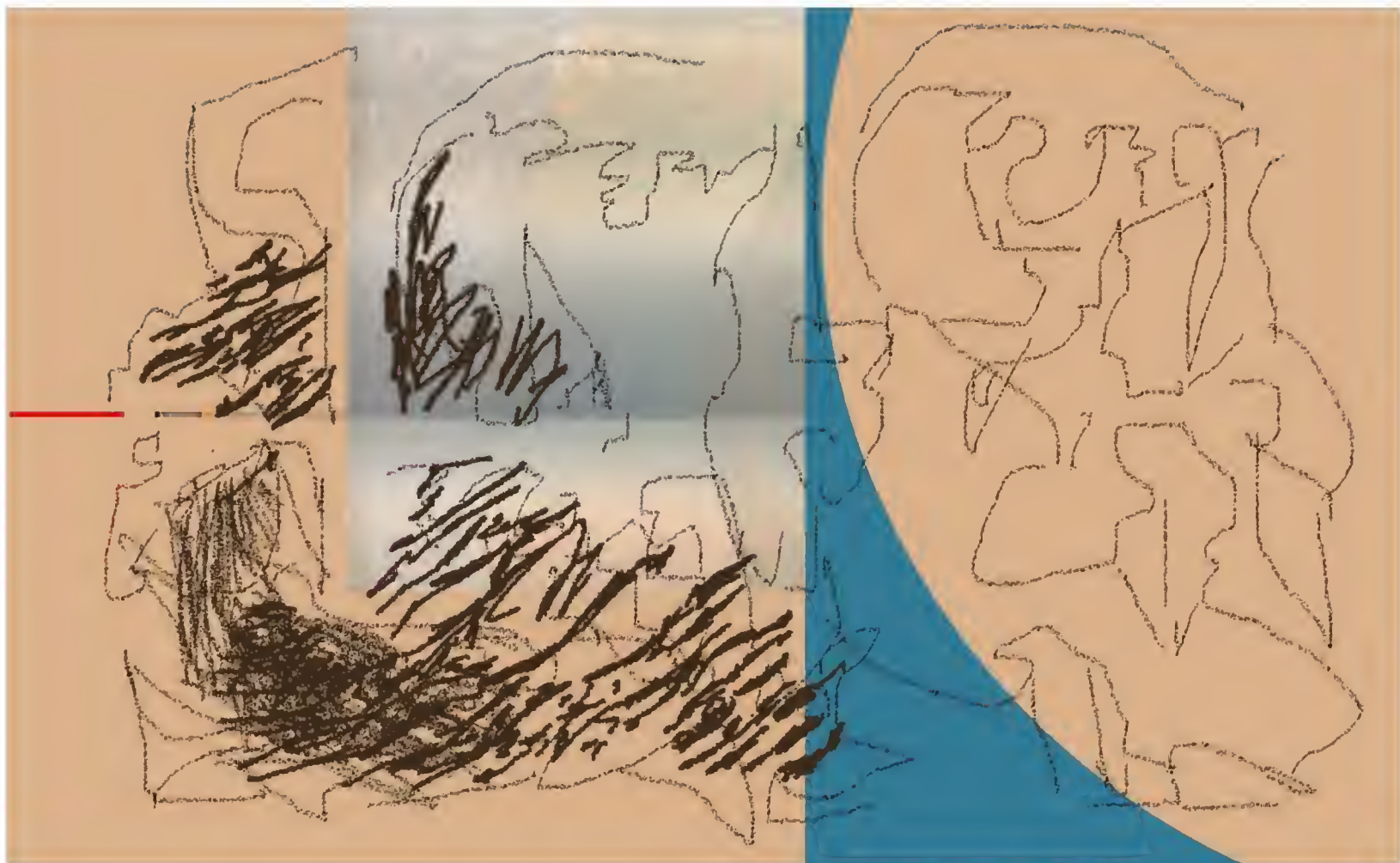


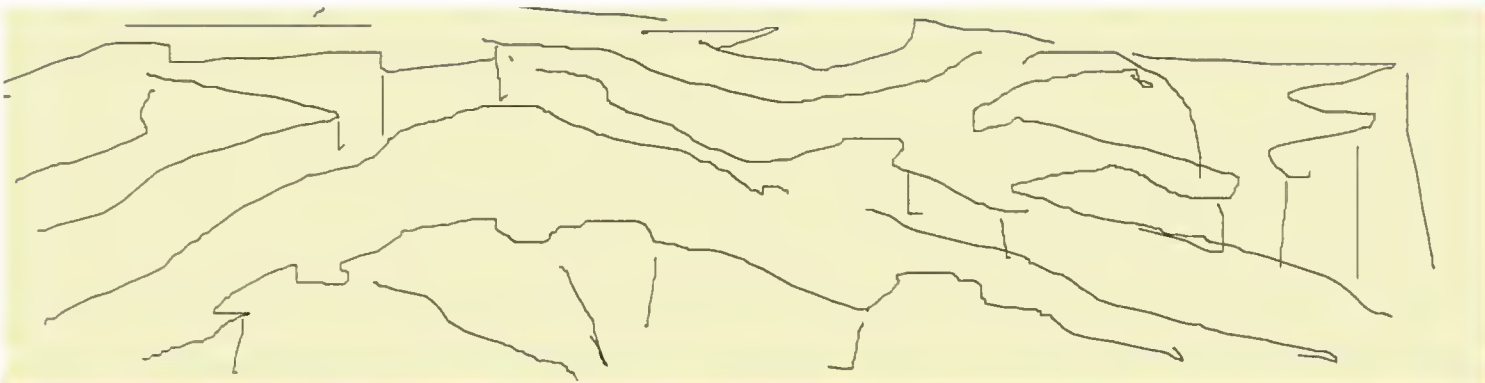




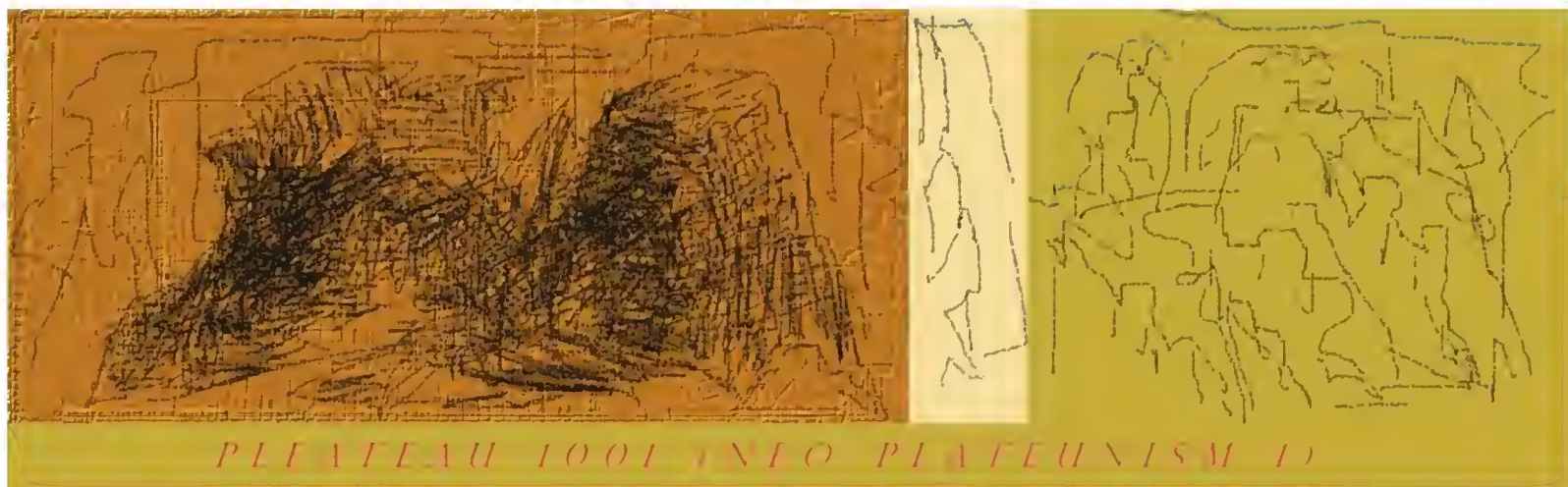




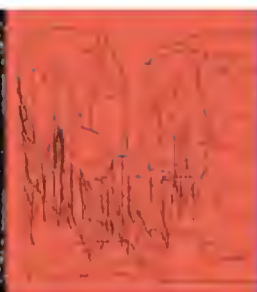






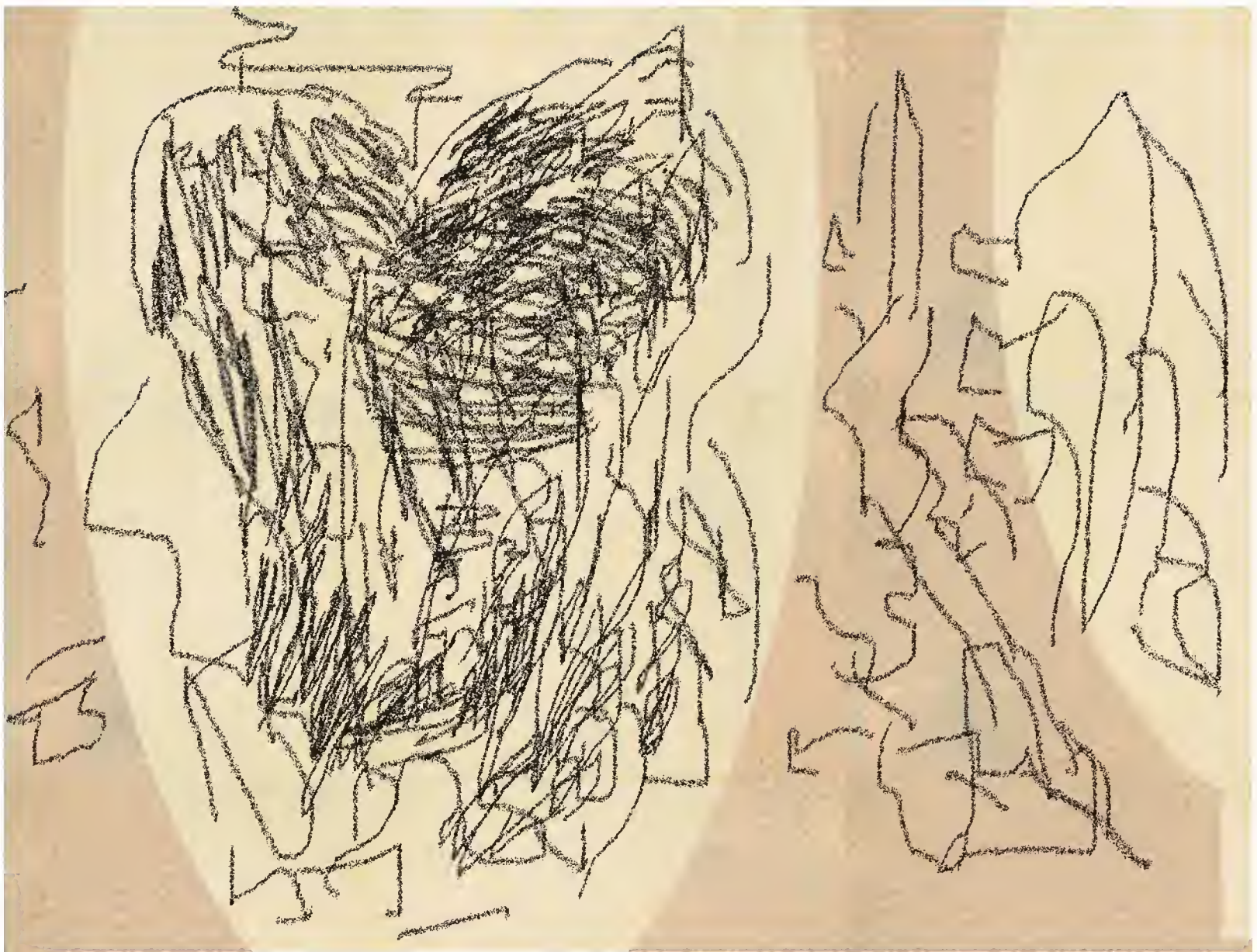


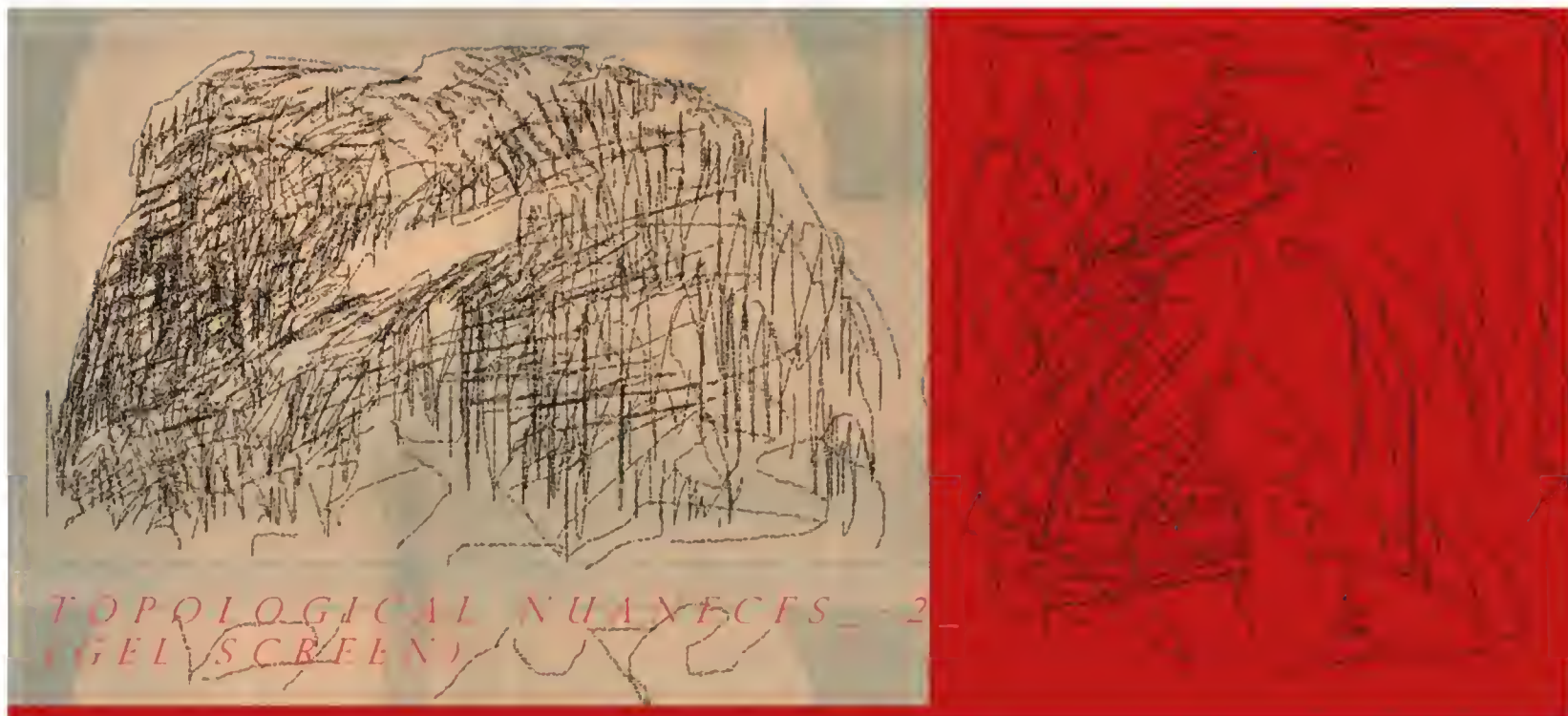
PLATEAU 1001 INTO PLATEUNISM 10



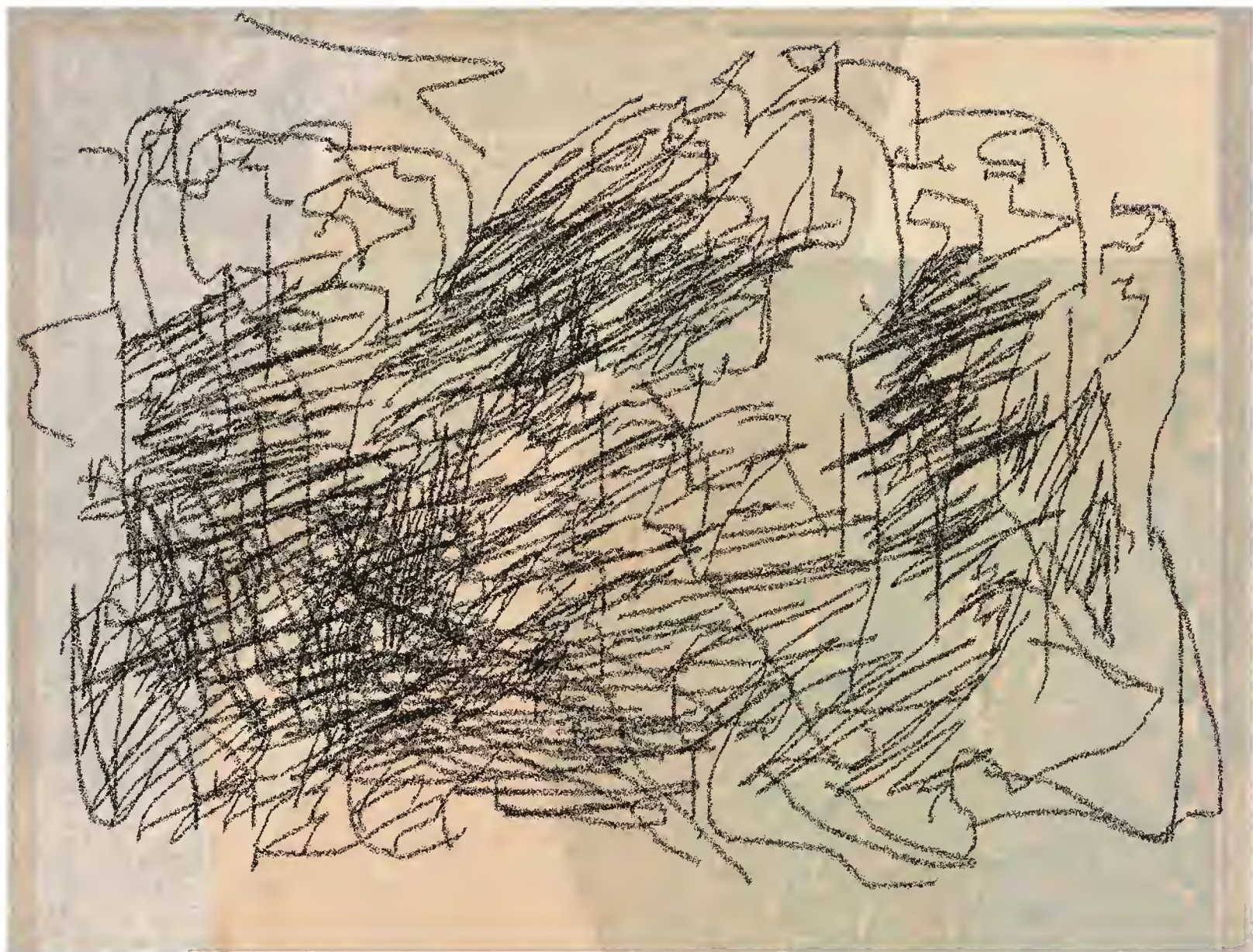
NEEDING
TO BE
SAFER
RATHER
COURAGE
TO BE
ON THE
WILL
TO BE
DURING

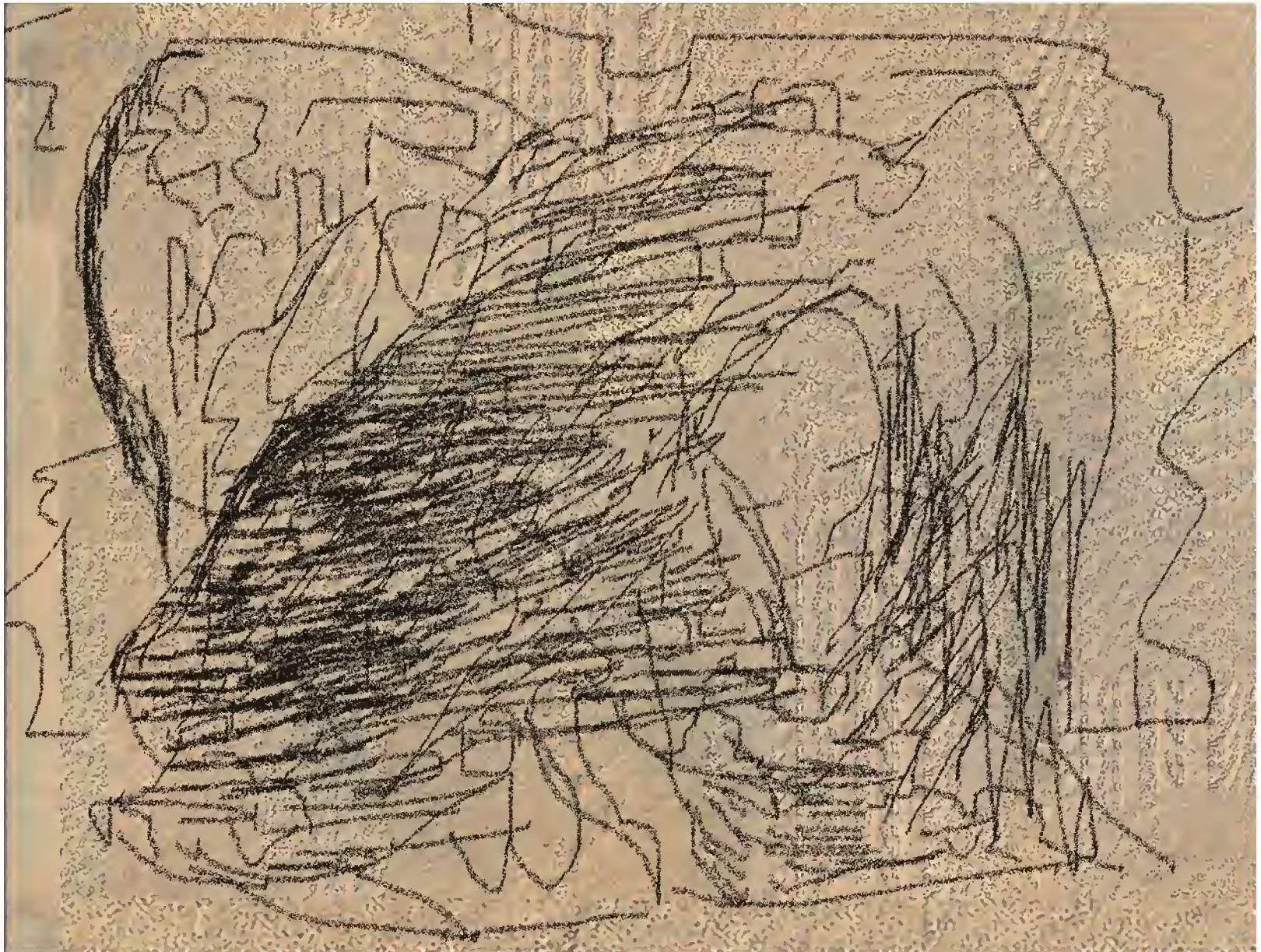


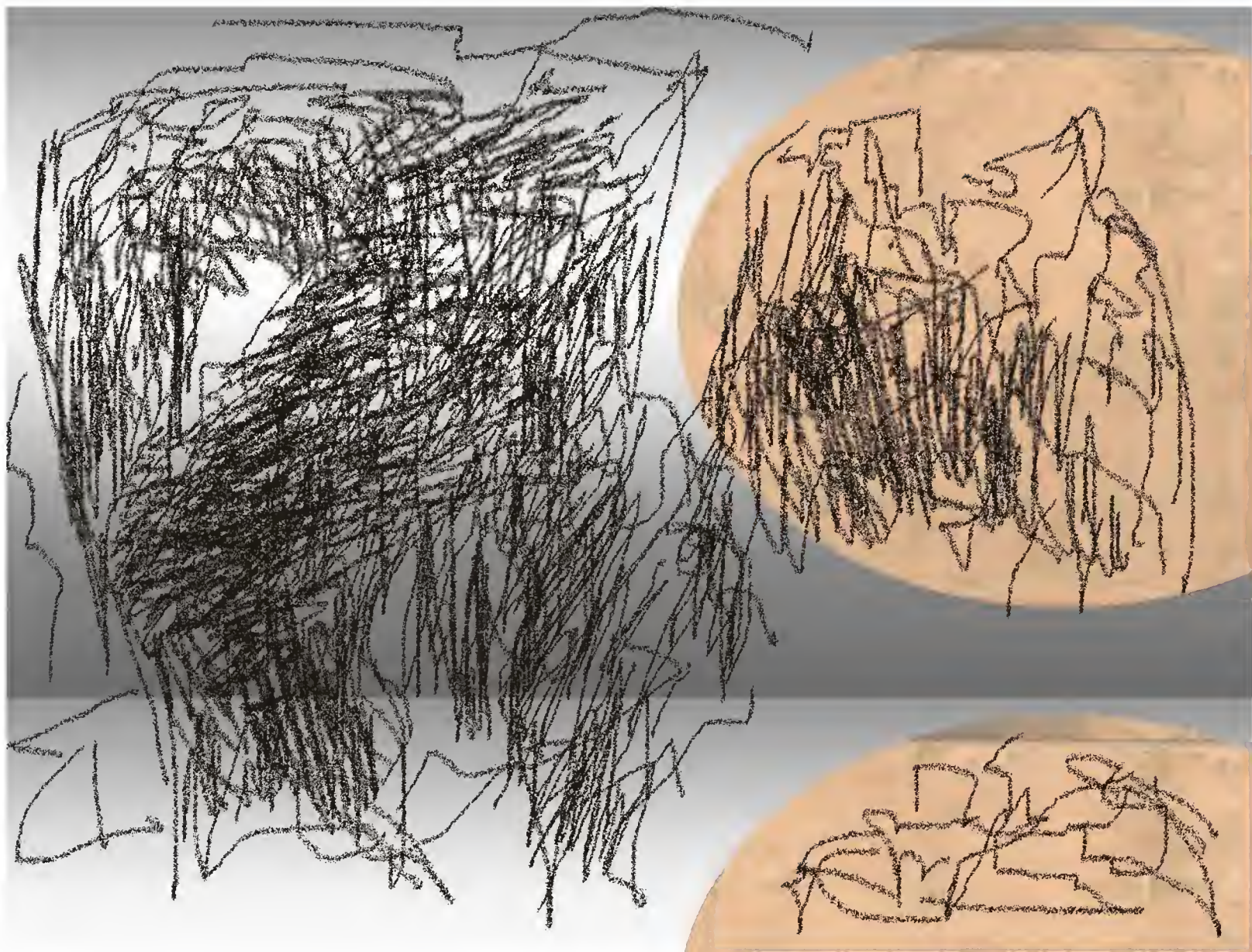


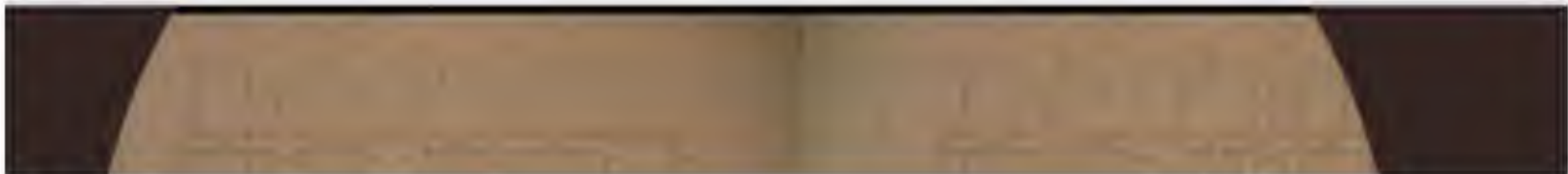
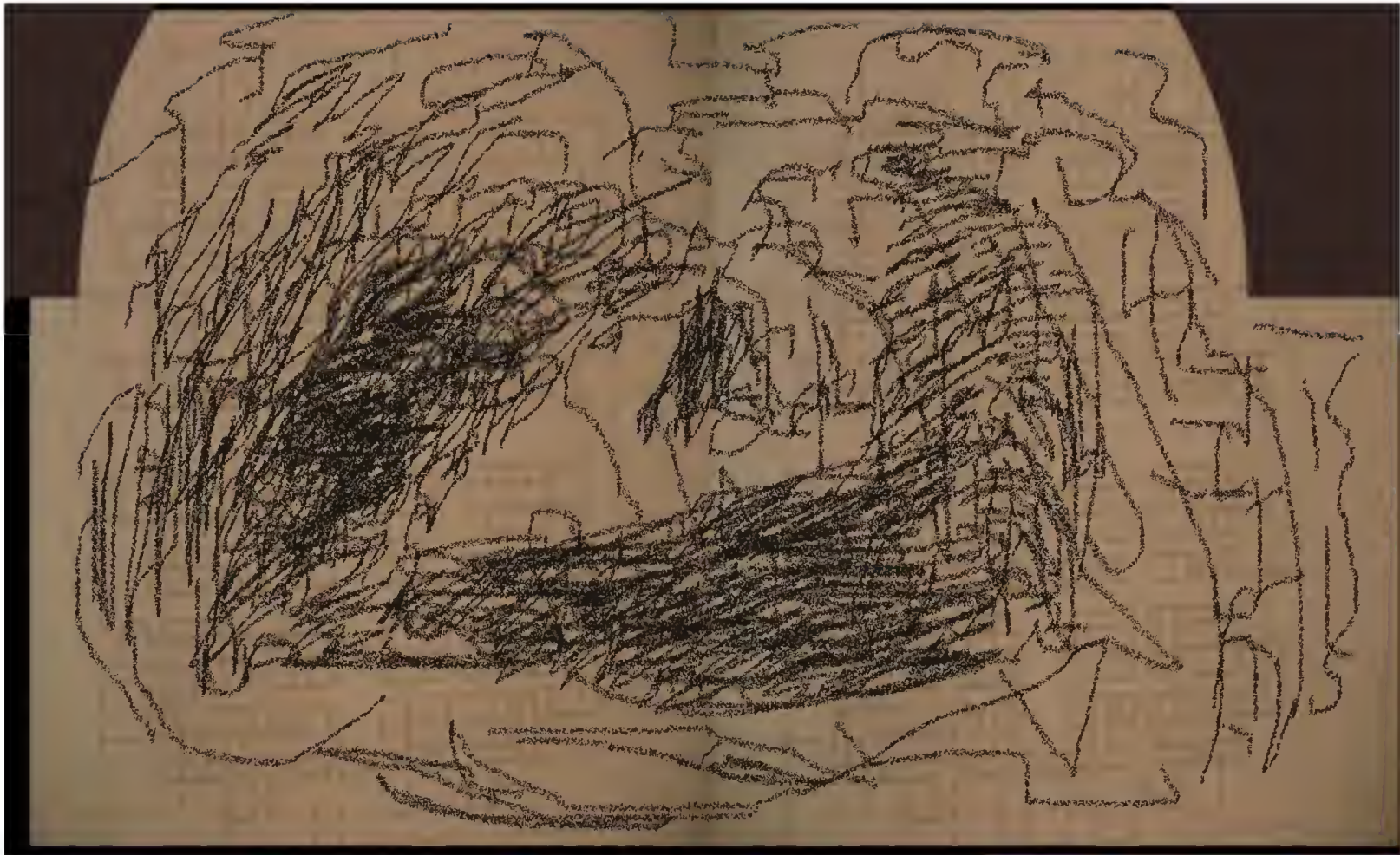


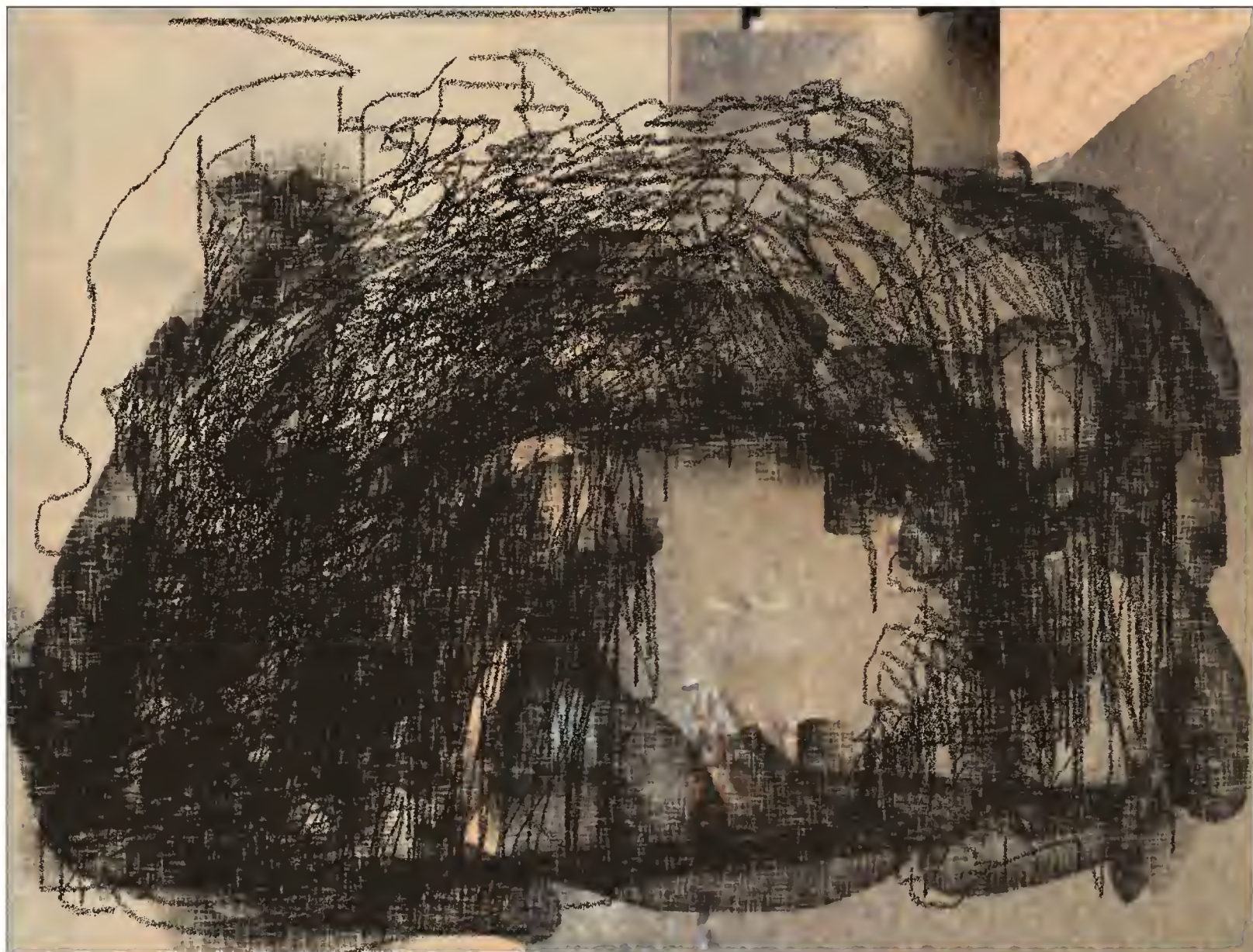


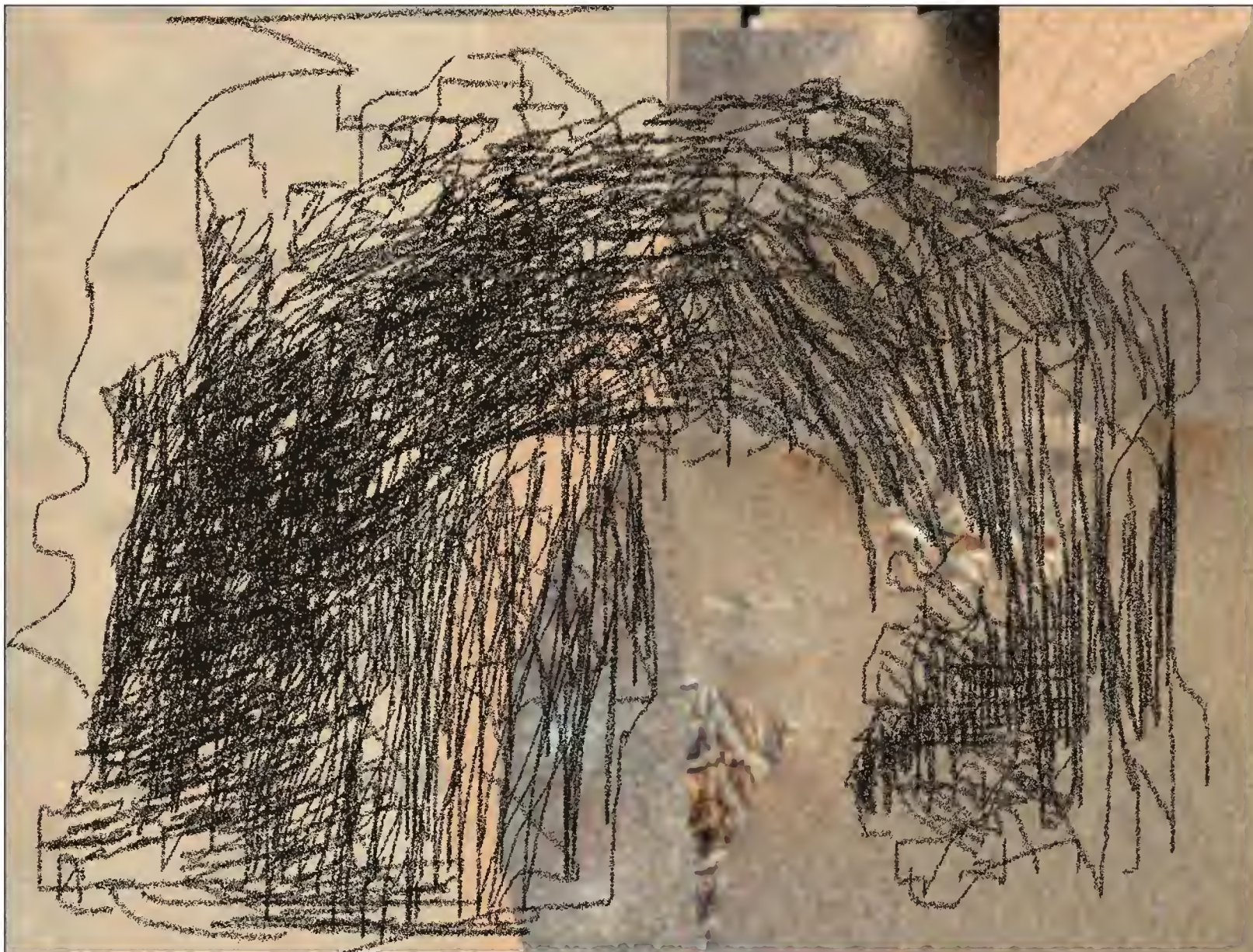


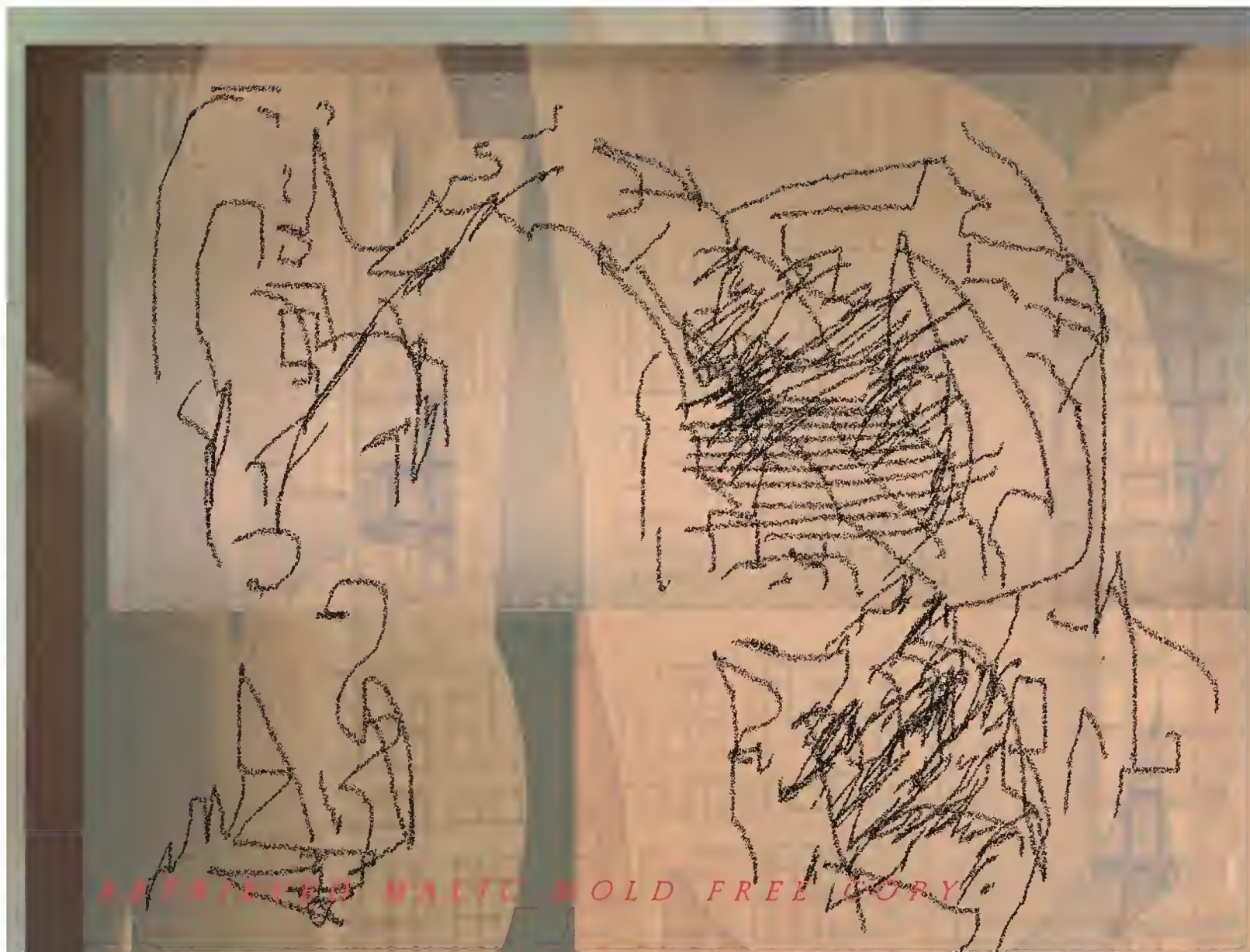




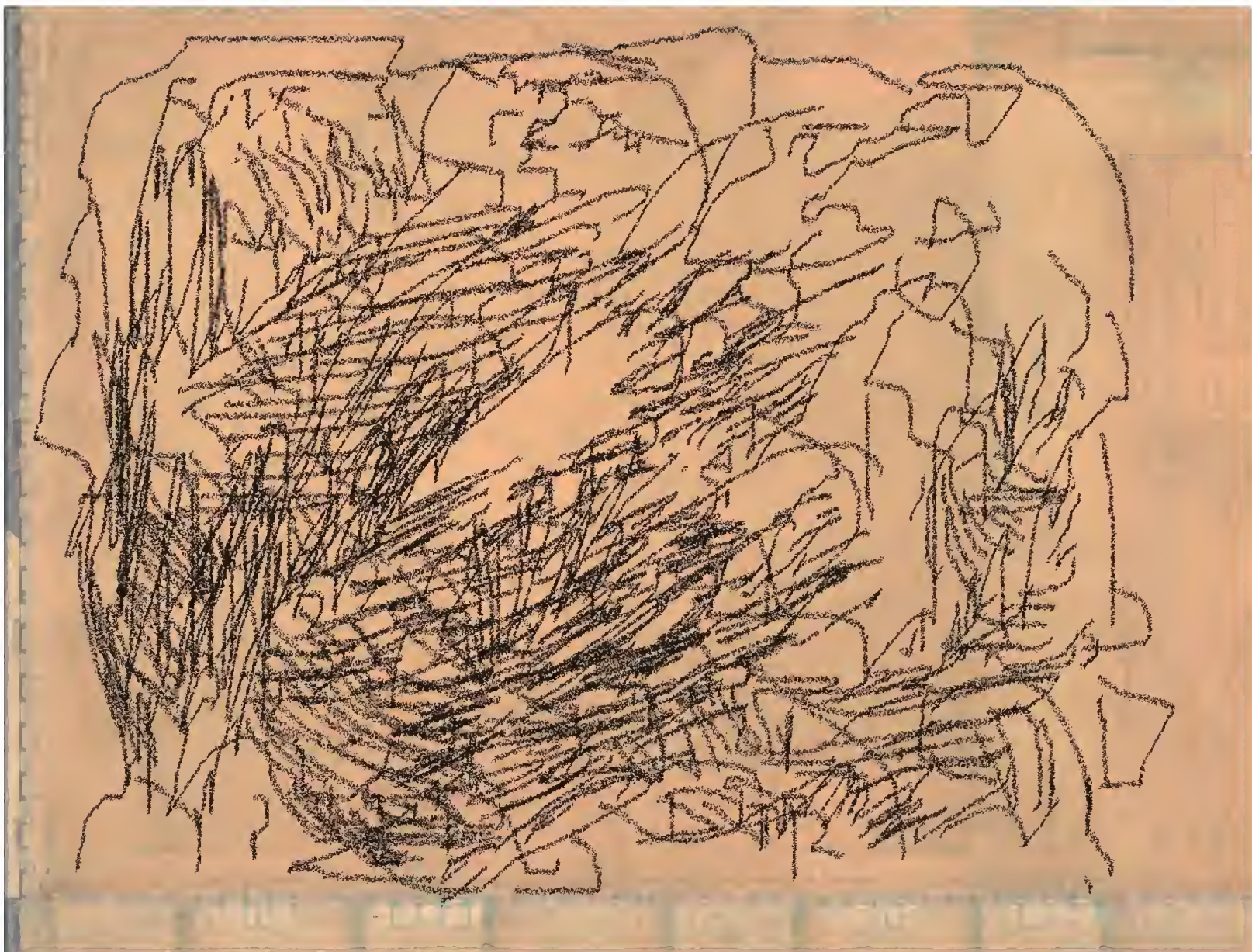






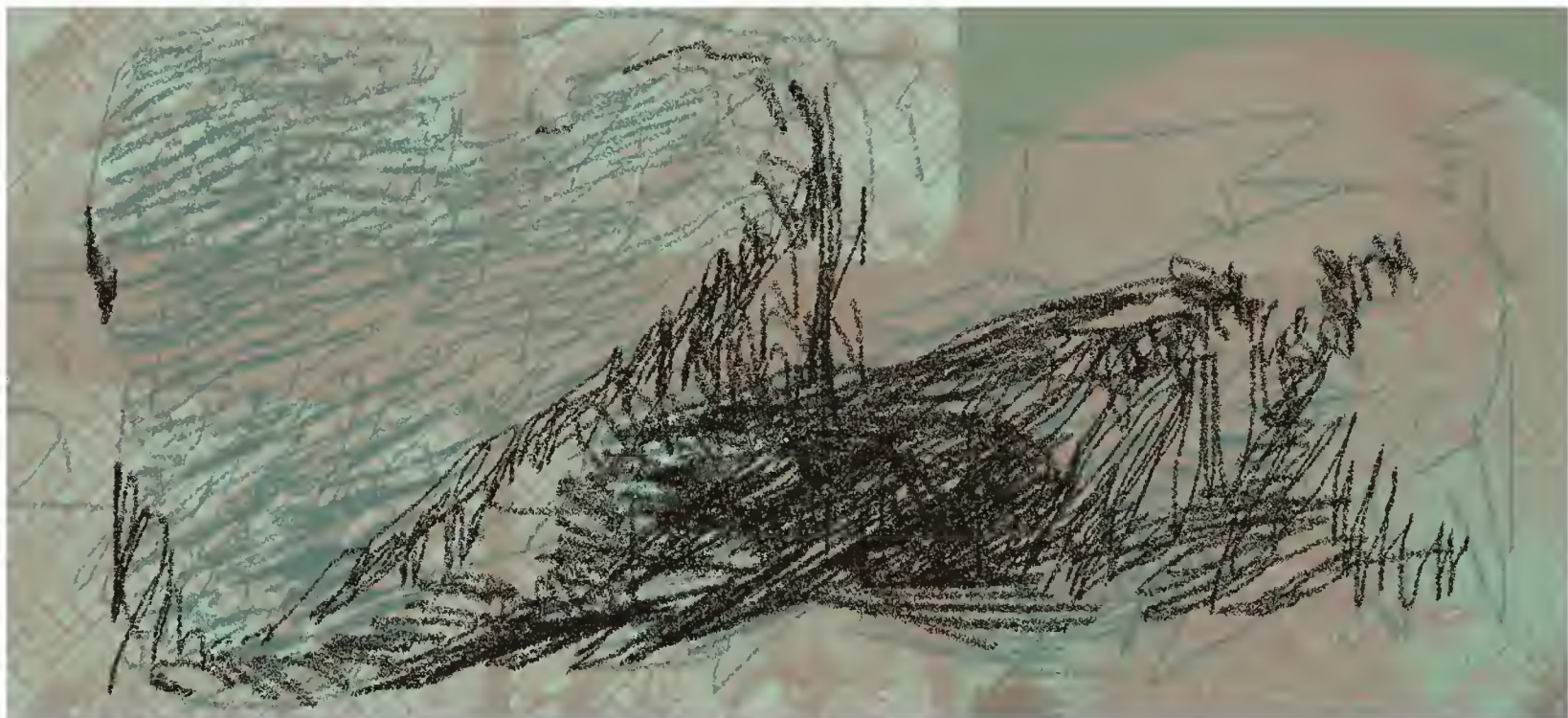


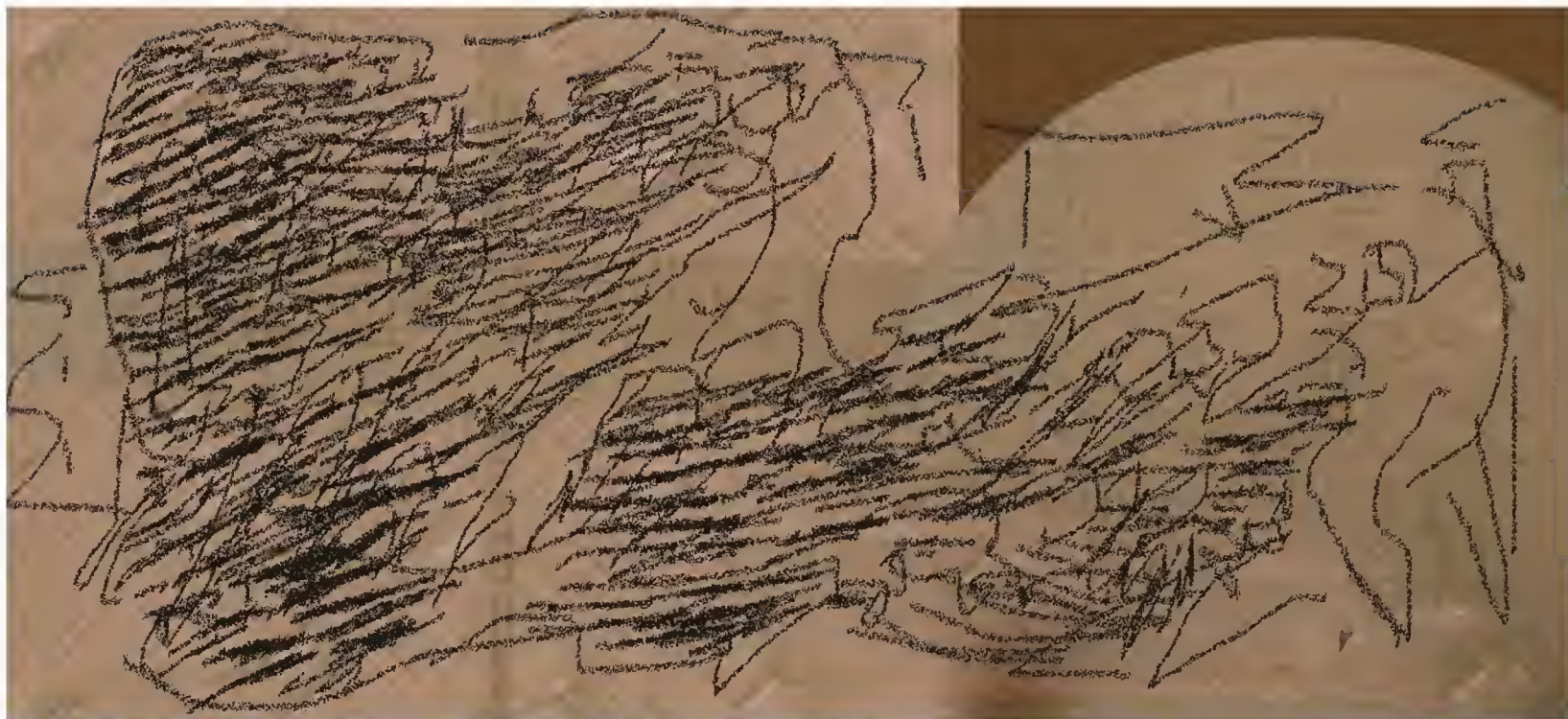
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BIOS

APEIRON

SKHAR

ABHORO

ANHARA

**QUICKENING
OF FORM**

BOW

**SIMPLIFY NET,
TABLEAU**

**RHYTHM OF MATE-
RIAL CONTACT NE-
CESSITATED**

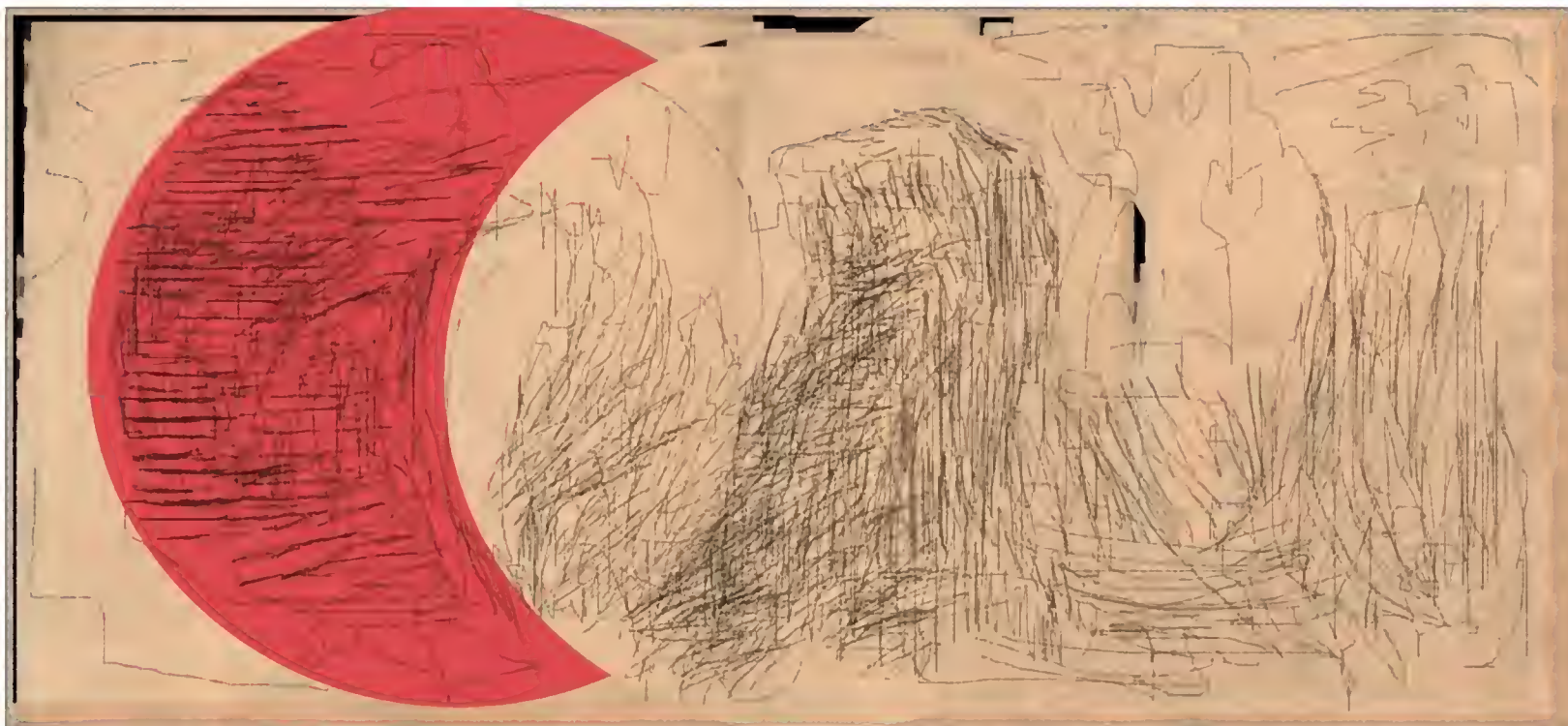
**PEI- TOUCH
UPON WEAL**













BIOS

APEIRON

SKHAR

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**RHYTHM OF MATE-
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CESSITATED**

**PEI- TOUCH
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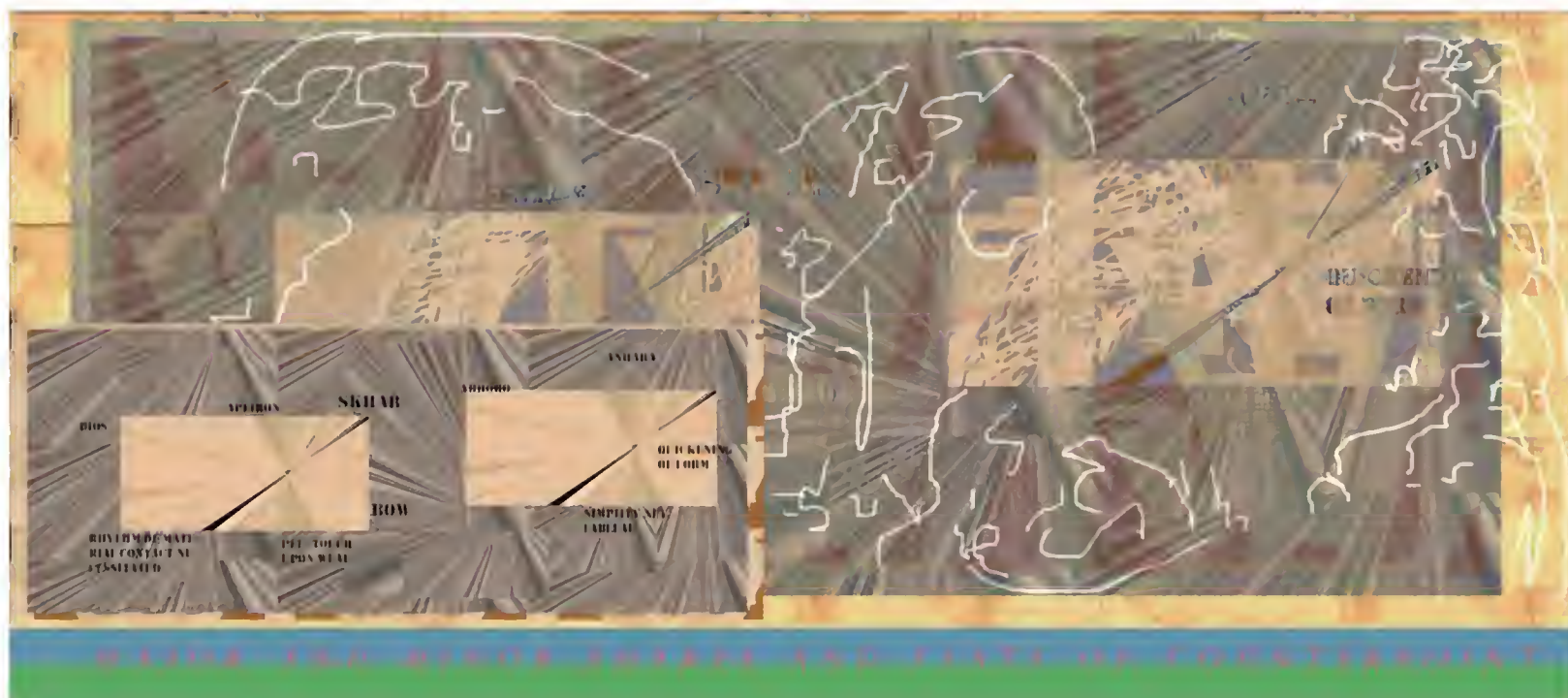
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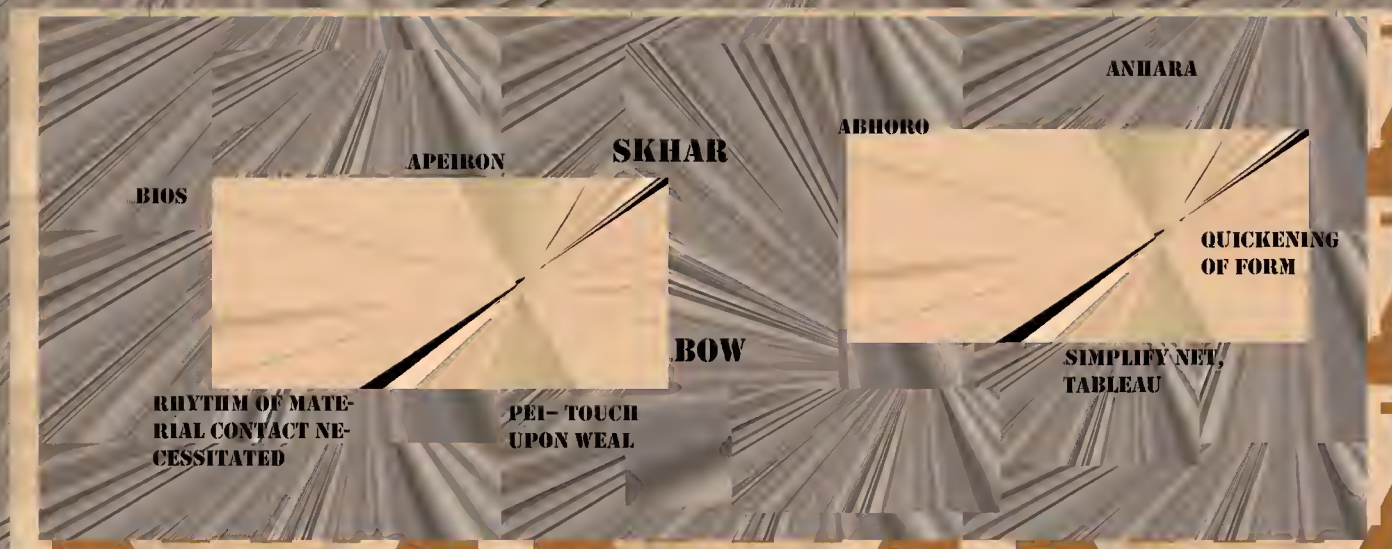
















NOUMENON DRAWING DIANETICS V SPACE NATURAL HAND: TEXTOLOGY

**PIE: GNO-KNOW GREEK GNOMON- SKAI= FLICKER (SCAN) GENOSKEIN= STEERING TYPE OF KNOWLEDGE
ALLEGORY OF THE FALL-PHAETON (LUMINOUS) FROM PIE PEI-WEAL- TOUCH: PYROS- FIRE PHERON NATURE
PEON-WARD PAEN HYM OF DELIVERANCE : ETCHER FROM ESHARRE- SCAR- HEARTH/BURN :APPEIRON= EXPANDING
KNOWLEDGE: NOEMA-SUBTLETY OF... FROM SKAI: SKREIDO- CARVE PIE SKHAR: RHYTHM NECESSITATED BY-THROUGH
MATERIAL CONTACT (MAKING). SPHEIROS; RETURN ARC (PIE KR- BEND-KR KR- CIRCLE:SANSKRIT ANAPURANHA=
NET-PIRANHA= DRAWN BOW SOURCE FROM PIE PEI TO GREEK PYROS PEON PHAETON FALL CASCADE.**

**RENAIXXANCE PARAGONE SCULPTURE VS PAINTING MARKED VOLATILITY OF PORTABLEMEDIA- PRINTS AND EASEL
PAINTING SIGNIFYING DIFFERENCE FROM WALL AESTHETIC FRESCO-SCULPTURE IN PLACE. TOPOLOGICAL THINKING
THEN, REVERSED IN MODERNISM VIA MONUMENTALITY CONCERNS TO MEET TOPOLICAL IMPETUS AS IN SMITHSON AS
GROUNDING NO SPACE.**

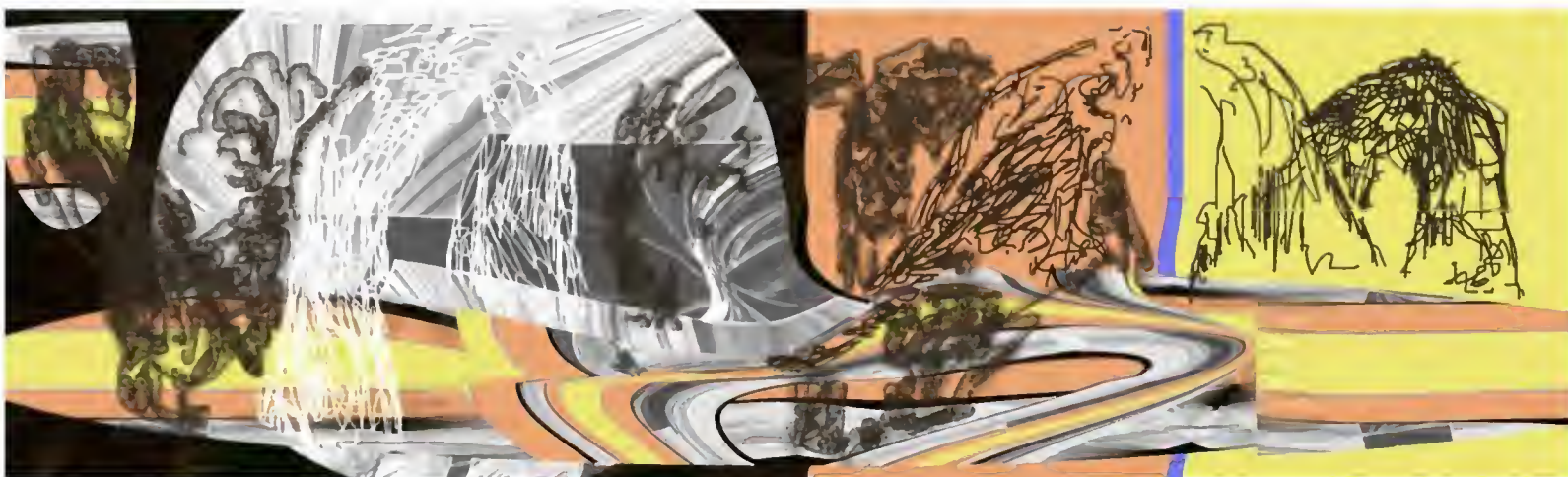
BUILD INTO STRANGE LOOPS OF CYBER FURL THE META TONICS OF ASSOCIATIVE THINKING.













STREUBH COFFEE FILTER AND KLEENEX BOX

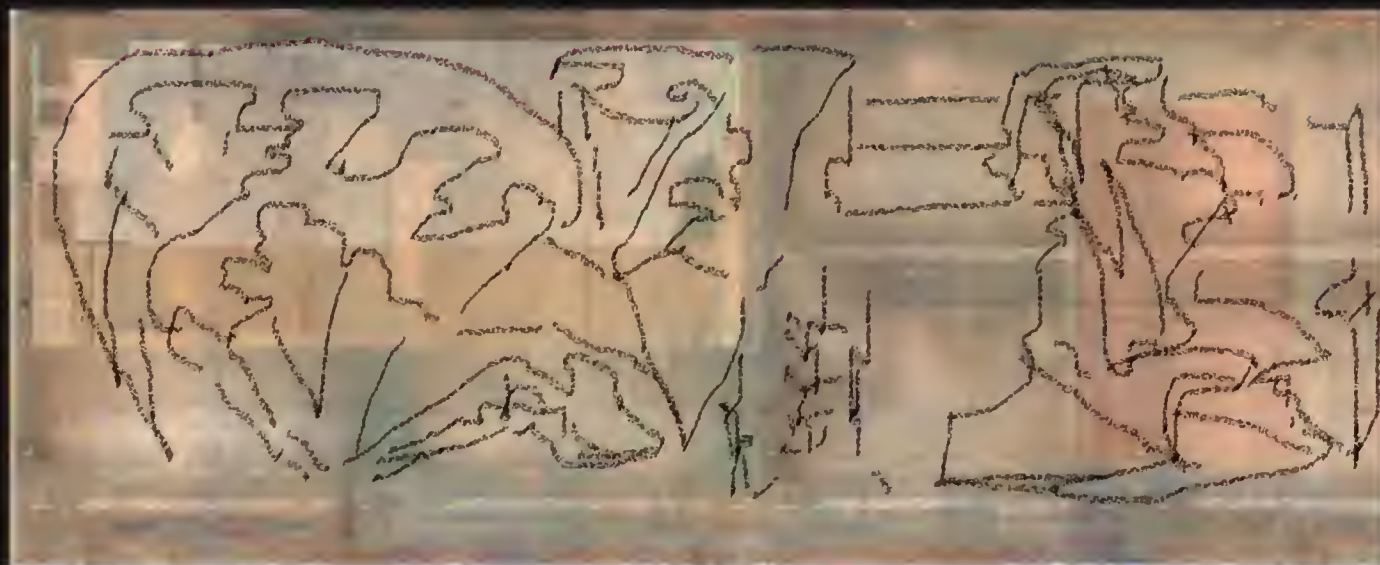
I LIKED THE IDEA OF CONTRASTING REFLECTING THINGS AND REFLECTING QUALITIES.. (REFLECTINGTHINGS AND REFLECTING/ QUALITIES).

IT FOLLOWS THAT THINGS AT HAND / THINGS OF THE HAND: ONTOLOGY AND METACHEMAI RESPECTIVELY THE LATTER GREEK “OF THE HAND AS IN THE CHEMISTRY OF THAT ALCHEMY BY WHICH THINGS TURN TO ANOTHER THEN SOMEHOW COME ACROSS TO EACH OTHER. THE “TURN”IS THAT FORMATIVE EVENT IN THE NATURE OF THE MIND WHICH FINDS THE APPEIRON, OR SPATIAL EXTENSION OF PEI,OR WEAL AS MEETING THE WHEEL OF CIRCUMSTANCES VIA THAT CANONICAL INTERPOLATION AND INTERPELATION (PEI-WEAL-WHEEL WHICH ARE A METONYMY TO THE PATTERN OF MATERIAL MOTION WITH THE GRAIN OR AGAINST, BIOS OR GENERATIVE STABILITY LIKE HEURISTIC DIACHRONOUS TIME IN THE FORMER AND ANACHRONOUS TIME PATTERNS-NOT – PATTERNS THE LATTER WHICH ARE INDICATED IN THE PIE SKHAR OR MATERIAL TO MIND LANGUAGE OF ENCOUNTER IN THE SPATIAL EXTENSION OF NECESSITATED FORMAL OR INTUITVE ADJUSTMENTS WHICH THE PIE GNO OR KNOW IS ADAPTED THEN WITHIN THE GREEK SCHEME AS GENOSKEIN OR STEERING KIND OF KNOWLEDGE WHICH PUNS ACCROSS BOW AND LYRE AS A STRETCHED STRING INDICATING POTENCY AND POTENTIAL WITHIN LIMITS, BOW AS IN SHIPS BOW, OR THE CUTTING ACROSS A WAKE INDICATING THE TURN OF MATERIALS AS WELL, LAND TURNED TO WATER, FIRE TURNED TO EARTH AND SO ON AS IN HERACLITUS THUS THE STRUCTURE OF TROPE, OR TURN OF EVENTS ALSO TO BOUGH, UPON WHICH THE PIE WEID OR SEE MANAGES THE TROPISM OR TURN TO THE SUN BY WHICH THE ANCESTRAL ORDER ACROSS PIE, SANSKRIT AND GREEK AS THE TOPOLOGY FOUND TO STRUCTURALISM PER SAUSSEURE ARE OF “URU ANNA”- LIGHT OF HEAVAN. THE SANSKRIT MAKES KARSW A WORD FOR DRAWING WHICH IN RELATION TO AKRSTI OR ACCURACY BECOMES FOR THE GREEKS SKIROS OR HARD, WHICH AS A COGNATE OF SKHAR AS WELL STRUCTURES THE IDEA MOLD OF “CARVE “ PRESENTED AS EPIKARSIOS OR CUTTING AGAINST THE GRAIN WHICH SHOWS IN OUR CRITICAL MODES IN SUCH TITLES AS “AGAINST NATURE” OR AGAINST AFFECTIVE ABSTRACTION” AND THE SENSE OF “BIAS” THEN IS BUILT INBUILT WITH THE GREEK BIOS OR BOW AS THE TURN OR HARD TURN OF EVENTS.

IN MY NEAR SPACE I RECOGNISE CERTAIN PAPER PRODUCTS: THE KLEENEX BOX AND COFFEE FILTER AS CARRYING THE INFORMATION OF ARCHITRAVE (PLANAR PRESENTATION AT TOP OF COLUMN AND ARCHIVOLTE- THE BASE CURVE AS A DECORATIVE ELEMENT WHICH ARE AS THEORIA AND GOETIA RESPECTIVELY IE THEORY AND PRACTICE RESIDUAL IN PHILOSOPHY TO THE ALCHEMIC TURN TO TROPE. : THE KLEENEX IS A LATERAL EXTENSION, THE COFFEE FILTER A RIBBING. TO MAKE THAT CLEAR YOU HAVE TO LOOK AT THE DRAWINGS HERE... IN GENERAL IT OCCURS TO ME THAT DUCHAMPS GLASS HAS IN ITS TOP REGION AND IMPLIED PERSPECTIVE IN THE SCISSION DECISION EVIDENCE WHICH IS TAKEN UP IN THE GREEN BOX AT THE TANGENT, FIRST IN THE DIAGRAM OF A WHEEL, BUT THAT WHEEL IS PROBABLY A MAP FORM FOR WORDS AND DEFINITIONS PLACED IN A SPOKE LIKE MAPPING... MY OWN WORKS SIMILARLY ARE A CANONICAL DRAWING SYSTEM WITH NOTES IN A “CULTURAL BLACK BOX” WHICH MAY SOUND KIND OF NEGATIVE BUT THEN AGAIN HERACLITUS WAS “THE DARK”. I AM “THE SHADES” OF SMITHSON, WHOSE DEATH IN PLANE WAS THAT OF A PERSON BRINGING ABSTRACTION TO EARTH VIA HIS INTEREST IN BRINGING TOPOGRAPHICAL TO TOPOLOGICAL , WITHIN THE BOX I CHANNEL HIM TO A DEGREE WITHIN THE TURNS OF EVENTS WHICH TAKING IN VIRTUAL SPACE AND NATURAL HAND ALSO HAVE THOSE DIFFERENCES OUTSIDE THE BOX.

TO RETURN TO BEGINNING PARAGRAPH: ANOTHER WORD FOR TURN IS THE PIE STREUBH, WHICH IS MORE ABSTRACT, AND FIGURES IN WORDS LIKE ANTISROPHE, ANISTROPHE, EPISTROPHE, OR IN ALICE IN WONDERLAND” TO GYRE AND GAMBOL IN THE WABE.

*CONTEMPORARY SANITY
OF ADAPTED MALIC MOLD
FREE DRAWN AS
KLEENEX BOX
AND COFFEE FILTER*





BROKEN HEART W. FORMALIST STEP FAMILY

